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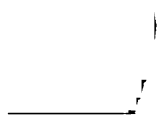
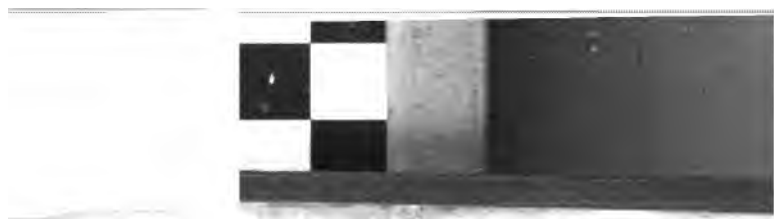
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Charles Jennings of Gosport in
Leicestershire, a gentleman of
large fortune and beneficence, a
patron of art and learning. He
had a very noble library, says Michell
and a large collection of pictures
both in Great Britain and at Gosport,
described in 'London and its Environs'
(V, 76-97) and in the Connoisseur;
and his house at Gosport in Young's
Tour. He died in 1773 aged 75.

George Steevens charges him with
homophily and being of ill-humour
with a set of men every way inferior
to himself. For his editorship of Shakspeare
'he might indeed with equal success
have enlisted his age under the banner
of Venus, where it would have appeared
to as much advantage as in the service

* M.C.A.

12



10-10-10



K I N G L E A R.

A T R A G E D Y.

Less 1770

Hamlet 1772

Othello 1773

Macbeth 1773

Julius

Caesar 1774

All that was prep
by Seneca, the
last being published
after his death.

K I N G L E A R.

A T R A G E D Y.

BY WILLIAM SHAKESPEARE.

COLLATED WITH

THE OLD AND MODERN EDITIONS.



L O N D O N :

PRINTED BY W. AND J. RICHARDSON;
AND SOLD BY B. WHITE, IN FLEET-STREET.

M.DCCCLXXI.

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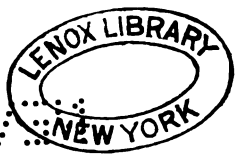
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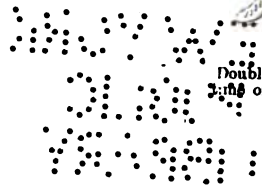
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T O
CHARLES JENNENS, Esq.
A T
GOPSAL, LEICESTERSHIRE,
UNDER WHOSE PATRONAGE,
BY ACCESS TO WHOSE LIBRARY,
AND FROM WHOSE HINTS AND REMARKS,
THE EDITOR HATH BEEN ENABLED TO ATTEMPT
AN EDITION OF SHAKESPEARE,
THE SAME IS INSCRIBED,
WITH THE GREATEST RESPECT AND GRATITUDE,
BY HIS MOST OBLIGED,
AND OBEDIENT HUMBLE SERVANT,
THE EDITOR.



TRUNK-HOSE.
Doublet and trunk-hose,
of Queen Elizabeth.





P R E F A C E.

IT will appear to any one who will give himself the trouble of examination, that no fair and exact collation of *Shakespeare* hath yet been presented to the public. Great were the hopes that *Mr. Capel's* edition would have at length gratified their curiosity, in giving them with his text, the various readings of the old editions in one view, that every reader might be furnished with materials to judge, and that with ease and readinefs, what might be *Shakespeare's*, and what not. But so far from such a desirable end being answered by his edition, we are only farther led in the dark thereby; and are held in trust for notes, which might much better have been inserted with the text. But he was afraid his notes placed with the text should spoil the beauty of the book. If they are good ones they would

not: for that man must be greatly mistaken in his ideas of beauty, who prefers the handsome appearance of a page in black and white, to the quick and easy information of his readers in matters necessary to be known for their becoming proper judges of the sense of the author, and the goodness of the edition. Would not Mr. *Capel's* readers have been much more obliged to him, if with the text he had given his notes, which (supposing them valuable) would, in such a situation, have had additional value, in being easily perused, without the trouble of turning over pages, and interrupting, for a longer time than was necessary, their way through the author? for this will be the case when his notes do appear.

His method in compiling the text was to print after what he thought the best edition of each play, with such alterations as he saw fit to make, giving notice what those alterations were.

And

P R E F A C E. ix

And he proposes hereafter, in his *School of Shakespeare*, to give his reasons for preferring the particular edition he makes use of. But this is far from being the best method; for it is evident that one edition, though the best, may be in many places corrected by another, though a worse edition; and the several editions are a mutual help to each other; or why do editors collate? And if they do collate, why do they not publish their collations, so that their readers may be in possession of them? No editor that I know of has a right to impose upon every body his own favourite reading, or to give his own conjectural interpolation, without producing the readings of the several editions; the editor who does so, though he may be a good critic, will not be looked upon as a fair dealer: for after all, the public will be the judge; and will censure every editor according as he has abused or disabused it.

What

What the public is here presented with, is only one play of *Shakespeare* faithfully collated, line by line, with the old as well as modern editions; the different readings whereof are given with notes at the bottom of the page. After the names of the persons of the drama, directions are added for finding all the scenes where each character appears; every other page is marked with the number of the act and scene; and a sketch of the play is given. These last will, perhaps, be thought needless; but one may venture to affirm, that any person who reads *Shakespeare* with a critical intention, and is desirous of comparing characters and scenes, will not be offended that recourse to passages may here, by these means, be had with more ease than in any other edition.

This play is published as a specimen, which if approved of, the work will be pursued (health and opportunity permitting) through the whole
of

* KING LEAR.

A TRAGEDY.

EDITIONS COLLATED.

1st Quarto. **M.** William Shak-speare: his True Chronicle Historie of the Life and Death of King *Lear*, and his three Daughters. With the unfortunate Life of *Edgar*, Sonne and Heire to the Earle of *Glo'ster*, and his fullen and assumed humor of Tom of Bedlam: as it was played before the King's Majestie at Whitehall upon S. Stephens night in Christmas Hollidayes. By his Majesties servants playing usually at the Gloabe on the Bancke-side. London, Printed for *Nathaniel † Butter*, and are to be sold at his shop in *Pauls Church-yard* at the sign of the Pide Bull near *St. Austins Gate*, 1608.

2d Quarto. M. William Shake-speare, his true Chronicle History, &c. (as in the 1st) Printed for

* *P.* and all after call it, *The Life and Death of King Lear*; which is, to be sure, nearer to the title of the qu's: but it is evident this is not a proper title, as the play takes in but a small part of *Lear's* life. The fo's call it, *The Tragedy of King Lear*. And *F.* *King Lear*, a Tragedy.

† *J.* calls him *Butler*.

Nathaniel

Nathaniel Butter, (without any direction to the place of sale) 1608.

[These two Quarto's, though of the same date, appear to be different editions, not only as the one has not the place of sale set down in the title page, which is set down in the other; but as they have different readings; and the pages do not tally together.

[In the course of collating this play, I have had reason to think that the quarto which I have marked the 1st, is the older edition of the two. And it may be observed, that the folio's read more after the 1st than the 2d.]

The four folio's; and the modern editions of Rowe, Pope, Theobald, Hanmer, Warburton, and Johnson, to which references are made by the initial letters of the editors names.

D R A M A T I S P E R S O N Æ.

LEAR, King of <i>Britain</i> ,	{ Appears Act I. Sc. 2, 3, 12, 13, 14, 15, 17. Act II. Sc. 9, 10, 11, 12. Act III. Sc. 2, 3, 5, 6, 7, 9. Act IV. Sc. 7, 8, 10. Act V. Sc. 4, 5, 10.
King of <i>France</i> ,	—Act I. Sc. 3, 4.
Duke of <i>Burgundy</i> ,	—Act I. Sc. 3.
Duke of <i>Cornwall</i> ,	{ Act I. Sc. 2, 3. Act II? Sc. 4, 6, 11, 12, 13. Act III. Sc. 8, 10, 11.
Duke of <i>Albany</i> ,	{ Act I. Sc. 2, 3, 15, 16. Act IV. Sc. 2. Act V. Sc. 1, 2, 6, 7, 8, 9, 10.
Earl of <i>Gloſter</i> ,	{ Act I. Sc. 1, 2, 3, 7. Act II. Sc. 3, 4, 6, 7, 10, 11, 12, 13. Act III. Sc. 4, 7, 9, 11. Act IV. Sc. 1, 6, 7, 8, 9. Act V. Sc. 4.
Earl of <i>Kent</i> ,	{ Act I. Sc. 1, 2, 12, 13, 14, 15, 17. Act II. Sc. 5, 6, 7, 9, 10, 11, 12. Act III. Sc. 1, 3, 5, 6, 7, 9. Act IV. Sc. 3, 10. Act V. Sc. 9, 10.
Edgar, Son to <i>Gloſter</i> ,	{ Act I. Sc. 9. Act II. Sc. 2, 8. Act III. Sc. 6, 7, 9. Act IV. Sc. 1, 6, 7, 8, 9. Act V. Sc. 2, 4, 7, 8, 9, 10.
Edmund, Baſtard Son to <i>Gloſter</i> ,	{ Act I. Sc. 1, 2, 3, 6, 7, 8, 9, 10. Act II. Sc. 1, 2, 3, 4, 6. Act III. Sc. 4, 8, 10. Act IV. Sc. 2. Act V. Sc. 1, 2, 3, 5, 6, 7, 8, 9.
Curan, a Courtier,	—Act II. Sc. 1.
Doctor,	—Act IV. Sc. 4, 10.
Fool,	{ Act I. Sc. 13, 14, 15, 16, 17. Act II. Sc. 9, 10, 11, 12. Act III. Sc. 2, 3, 5, 6, 7, 9.
Ofwald, Steward to <i>Cornwall</i> ,	{ Act I. Sc. 11, 12, 16. Act II. Sc. 5, 6. Act IV. Sc. 2. Act V. Sc. 5, 9.
A Captain employed by <i>Edmund</i> ,	{ Act V. Sc. 5, 7.
Gentleman, Attendant on <i>Cordelia</i> ,	{ Act IV. Sc. 3, 8, 9.

A Herald,

D R A M A T I S P E R S O N Æ.

A Herald, —ACT V. Sc. 6, 7.

Old Man, Tenant to }
Gloster, } ACT IV. Sc. 1.

Servant to Cornwall.

1st }
 2d } Servants to *Gloster*.

<p>* <i>Gonerill,</i> <i>Regan,</i> <i>Cordelia,</i></p>	}	<p>Daughters to <i>Lea</i>r,</p>	}	<p>ACT I. Sc. 2, 3, 4, 5, 11, 14, 15, 16. ACT II. Sc. 12, 13. ACT III. Sc. 10. ACT IV. Sc. 2. ACT V. Sc. 1, 6, 7.</p> <p>ACT I. Sc. 2, 3, 4. ACT II. Sc. 4, 6, 11, 12, 13. ACT III. Sc. 10, 11. ACT IV. Sc. 5. ACT V. Sc. 1, 6.</p> <p>ACT I. Sc. 2, 3, 4, 5. ACT IV. Sc. 4, 10. ACT V. Sc. 4, 5.</p>
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Knights attending on the King, Officers, Messengers, Sol-
 diers, and Attendants.

S C E N E lies in BRITAIN.

* The qu's spell this *Gonerill*.

A SKETCH



A.

S K E T C H
O F
T H E P L A Y.

A C T I.

Sc. I. **T**HE king's palace. Enter *Kent, Gloster, and Edm.* Talk of the division of the kingdom between *Lear's* daughters. *Glo.* recommends his bastard son *Edm.* to *Kent.*

Sc. II. To them enter *Lear, Cornwall, Alb. Gon. Reg. Cor.* and attendants. *Lear* calls for the map of the kingdom, which, he says, he (intending to leave the cares of government) has divided into three parts between his daughters. But, designing to make a trial which of them loved him best by their expressions of affection, he calls upon each of them to declare the measure of their love. After *Gon.* and *Reg.* have flattered him with extravagant declarations of the most unbounded love; *Cor.* from the sincerity of her heart tells him she can love him no more than in duty bound. Upon which *Lear* disclaims her as his child, and divides the kingdom between *Cornwall* and *Albany*, the husbands of *Gonerill* and *Regan*, renouncing all but the name of king and an hundred knights to attend him. *Kent* endeavours

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SKETCH OF THE PLAY.

endeavours to dissuade *Lear* from his partiality to his two eldest daughters, and that *Cor.* bears not less love to him, though she has less of flattery: he continues to interpose till *Lear*, enraged, banishes him the kingdom. Exit *Kent*.

Sc. III. Enter *Glo.* with *France*, and *Burgundy*, and attendants. *Lear* offers *Cor.* to *Burgundy* for his wife, but without a dower: she is refused by *Burgundy*, but accepted by *France*. Exeunt *Lear* and *Burgundy*.

Sc. IV. *Cor.* takes leave of her sisters, and Exit with *France*.

Sc. V. *Gon.* and *Reg.* reflect on *Lear*'s rashness and choler as the infirmities of age, and propose consulting together how they shall deal with him. Exeunt.

Sc. VI. A castle belonging to the earl of *Gloster*. Enter *Bastard* with a letter. He discovers (by a soliloquy) his design of supplanting his brother *Edg.*

Sc. VII. To him enter *Glo.* *Edm.* seems earnest to put up the letter he has in his hand; which *Glo.* requires him to deliver: it appears to be a letter of conspiracy against *Glo.* signed with the name of *Edg.* and which *Edm.* pretends was thrown in at his window. This contrivance of *Edm.* has the designed effect of alienating *Gloster*'s affections from *Edg.*

Sc. VIII. Manet *Edm.* Soliloquy.

Sc. IX. To him enter *Edg.* *Edm.* tells him his father is greatly displeas'd with him; advises him to keep out of his way, and to go armed. Exit *Edm.*

Sc. X. Manet *Edm.* Soliloquy.

Sc. XI. The duke of *Albany*'s palace. Enter *Gon.* and steward. After finding fault with some of *Lear*'s behaviour,

SKETCH OF THE PLAY.

viour, *Gon.* directs that he and his knights may be used with less respect. Exeunt.

- Sc. XII. An open place before the palace. Enter *Kent* disguised. Soliloquy, that, although banished, he still loves *Lear*, and is desirous of serving him. Horns within. Enter *Lear*, knights, and attendants. *Kent* (being disguised, and unknown to *Lear*) offers himself to him as a servant, and is accepted. *Lear* finds that he is treated with neglect by *Gonerill's* servants. Enter steward, whom *Lear* strikes, and *Kent* trips up his heels and turns him out.
- Sc. XIII. To them enter Fool. The fool's shrewd sarcasms on *Lear's* dependency on his daughters.
- Sc. XIV. To them enter *Gon.* who complains to *Lear* of ill-behaviour in his attendants, and proposes that instead of an hundred knights he should keep but fifty. *Lear* denies the charge, is astonished at his daughter's behaviour, and falls into a violent passion.
- Sc. XV. To them enter *Alb.* who endeavours to pacify *Lear*, and assures him that he is ignorant of the cause of his anger. *Lear* determines to go to his daughter *Regan*, and exit with knights and attendants.
- Sc. XVI. *Alb.* disapproves *Gonerill's* treatment of *Lear*, but she determines to persist in it, and writes to her sister to pursue the same plan. Exeunt.
- Sc. XVII. A court yard belonging to the duke of *Albany's* palace. Enter *Lear*, *Kent*, Gentleman, and Fool. *Lear* writes to *Reg.* and *Glo.* *Lear's* uneasy reflections mixed with the Fool's droll sarcasms. Enter a Gent. who says the horses are ready. Exeunt.



SKETCH OF THE PLAY.

A C T II.

- Sc. I. A castle belonging to the Earl of *Glo.* Enter *Edm.* and *Curan* severally. *Curan* informs *Edm.* that the Duke of *Cornwall* is coming to the castle, and Exit.
- Sc. II. Enter *Edg.* *Edm.* advises *Edg.* to fly; but on hearing *Glo.* coming, contrives a scuffle. Exit *Edg.* *Edm.* wounds himself.
- Sc. III. And by *Glo.* (entering) is believed to be wounded by *Edg.* *Glo.* gives orders that *Edg.* may be pursued; and vows his death.
- Sc. IV. To them enter *Cornwall*, *Regan*, and attendants. It is concluded between them all that *Edg.* had sought his father's life. *Edg.* is deemed a murderer and a traitor, and as such condemned; and *Edm.* is received into favour and confidence. Exeunt.
- Sc. V. Enter *Kent* and Steward severally. They quarrel together. *Kent* draws his sword, and afterwards beats the Steward, who calls out murder!
- Sc. VI. To them enter *Edm.* *Corn.* *Reg.* *Glo.* and servants. *Corn.* and *Reg.* order *Kent* to be put in the stocks.
- Sc. VII. Manent *Glo.* and *Kent.* *Glo.* is sorry for *Kent's* usage, and says the duke is to blame. Exit *Glo.* *Kent* opens a letter which he has received from *Cordelia.* Sleeps.
- Sc. VIII. A heath. Enter *Edg.* Having heard himself proclaimed a traitor, to avoid being discovered and taken he determines to put on the garb of a Tom o' Bedlam, and feigns himself mad. Exit.
- Sc. IX. *Gloster's* castle. Enter *Lear*, Fool, and Gentleman. They find *Kent* in the stocks. *Lear* after expressing his surprize, exit to find *Reg.*

SKETCH OF THE PLAY.

- Sc. X.** Re-enter *Lear* with *Glo.* It appears that *Reg.* and the Duke of *Cornwall* had refused to see *Lear*, who again sends *Glo.* to insist on their waiting on him. Exit *Glo.*
- Sc. XI.** Enter *Cornwall*, *Regan*, *Glo.* and Servants. *Kent* is set at liberty, *Lear* complains to *Reg.* of her sister *Gonerill's* behaviour to him. *Reg.* vindicates her. Enter Steward.
- Sc. XII.** Enter *Gon.* *Reg.* would persuade *Lear* to return to *Gon.* and dismiss half his attendants. He refuses ever to return to her, and determines to stay with *Reg.* but she insists on his bringing but five and twenty, he resolves to return to *Gon.* They by degrees lower his number till at last they will receive only his single self. After resenting his daughters' unnatural behaviour, exit *Lear*, with *Glo.* *Kent*, and Fool.
- Sc. XIII.** Storm and tempest. *Gon.* and *Reg.* confirm themselves in receiving none of *Lear's* followers. Enter *Glo.* who acquaints them that *Lear* is gone away in a great rage, and urges the storm, approaching night, and the unsheltering bareness of the country, as reasons for recalling him, but to no purpose: *Gon.* *Reg.* and *Cornwall* agree to leave him to his fate. Excunt.

A C T III.

- Sc. I.** A heath. A storm is heard with thunder and lightning. Enter *Kent* and a Gentleman severally. *Lear's* rage and mad deportment related. *Kent* sends a message to *Cor.* at Dover by the Gent. in-
b 3 forming

SKETCH OF THE PLAY.

- forming her of a division between *Albany* and *Cornwall*, and of *Lear's* distressed situation. Exeunt severally.
- Sc. II. Storm continues. Enter *Lear* and Fool. *Lear's* wild exclamations, and the Fool's jests.
- Sc. III. To them enter *Kent*. *Kent* persuades *Lear* to shelter himself from the storm in a hovel hard by, while he (*Kent*) returns to the castle to force admission for *Lear*. The Fool's droll prophecy.
- Sc. IV. An apartment in *Glo'ster's* castle. Enter *Glo.* and *Edm.* *Glo.* expresses his dislike of *Lear's* treatment, and determines to side with him and relieve him. Exit. *Edm.* (alone) determines to inform the duke of his father's design, by which he shall effect his own rise at the price of his father's ruin. Exit.
- Sc. V. Part of the heath, with a hovel. Enter *Lear*, *Kent*, and Fool. *Kent* begs *Lear* to enter the hovel for shelter. *Lear* disregards the storm, and vents reproaches against his unnatural daughters.
- Sc. VI. From the hovel enter *Edg.* disguised as a madman. Wild talk of *Lear* and *Edg.*
- Sc. VII. Enter *Glo.* with a torch. *Glo.* begs *Lear* to remove to a house he has provided for him. *Lear* refuses to leave *Edg.* *Edg.* goes with them.
- Sc. VIII. *Glo'ster's* castle. Enter *Cornwall* and *Edm.* It appears that *Edm.* hath revealed his father's intention of relieving *Lear*.
- Sc. IX. A chamber in a farm-house. Enter *Kent* and *Glo.* *Glo.* promises his farther assistance, and exit. Enter *Lear*, *Edg.* and Fool. *Lear's* real and *Edgar's* counterfeit madness. Re-enter *Glo.* with news of a plot on *Lear's* life, and that a litter is provided for him

SKETCH OF THE PLAY.

him to convey him with all speed to Dover, that he may escape the assassination. Exeunt.

Sc. X. *Glo'ster's* castle. Enter *Corn. Reg. Gon. Edm.* and servants. *Corn.* sends to arrest *Glo.* Enter Steward with news that *Lear*, by the assistance of *Glo.* is carried to Dover. Exeunt *Gon.* and *Edm.*


Sc. XI. Enter *Glo.* prisoner, and servants. They bind *Glo.* and after insults, his eyes are trodden out by *Cornwall.* In a scuffle between a servant (who stands up for *Glo.*) and *Cornwall*, the latter is mortally wounded, and the former killed by *Regan* on the spot. *Glo.* perceives that his son *Edg.* is abused, and that *Edm.* is the villain. *Glo.* is turned out of doors.

A C T IV.

Sc. I. An open country. Enter *Edg.* Soliloquy. Enter *Glo.* led by an old man, who offers to be his conductor, but is refused. *Edg.* is accepted of as *Glo'ster's* guide to Dover. Exeunt.

Sc. II. The Duke of *Albany's* palace. Enter *Gon. Edm.* and Steward. A love-intrigue opens between *Gon.* and *Edm.* *Gon.* gives *Edm.* a ring; and names the Steward as a trusty messenger between them. Exit *Edm.* and Steward. Enter *Albany.* He reprehends *Gon.* for her cruel behaviour to *Lear*, but is derided for his humanity. Enter messenger with news of the Duke of *Cornwall's* death, and *Glo'ster's* loss of his eyes. *Albany* determines to revenge *Glo'ster.*

Sc. III.



SKETCH OF THE PLAY.

- Sc. III. *Dover*. Enter *Kent*, and a Gentleman, who informs *Kent* that he had delivered his letters to *Cordelia*, and relates how she was moved therewith. It appears from this scene that *Lear* is in *Dover*, but refuses to see his daughter *Cordelia*, out of shame for his unkind behaviour to her. Exeunt.
- Sc. IV. A camp. Enter *Cor.* Physician, and soldiers. *Cor.* enjoins the Physician to use his utmost skill for the recovery of *Lear* from his madness. Enter a messenger with news that the British powers are marching against *Cordelia*'s.
- Sc. V. *Regan*'s palace. Enter *Reg.* and Steward. It appears that *Reg.* is in love with *Edm.* and desires to read the contents of a letter which *Gan.* (of whom she is jealous) has sent by the Steward to *Edm.* but is refused. She gives the Steward one from herself to deliver to *Edm.* She promises him a reward if finding *Glo.* he should kill him.
- Sc. VI. The country near *Dover*. Enter *Glo.* and *Edg.* as a peasant, who pretends to be leading him up to the top of *Dover* cliff. When *Glo.* is made to believe he is arrived, he throws himself down as with a design to put an end to his life, but without hurt. *Edg.* here feigns himself to be another person at the bottom of the cliff, and having assured *Glo.* that he had fallen from the top to the bottom, seems to wonder, with *Glo.* that he was not dead.
- Sc. VII. To them enter *Lear* madly dressed with flowers. Talk agreeable to the character and misfortunes of these three persons.
- Sc. VIII. To them enter a gentleman with attendants, who seize on *Lear*, in order to carry him to *Cor.* News that

SKETCH OF THE PLAY.

that the enemy is near. Exeunt *Lear*, gentleman, and attendants. Manet *Glo.* and *Edg.*

Sc. IX. To them enter Steward, who assaulting *Glo.* with a design to kill him, is himself killed by *Edg.* *Edg.* finds a letter in the Steward's pocket from *Gon.* to *Edm.* encouraging him to assassinate her husband. *Edg.* leads off *Glo.* to a place of safety.


Sc. X. A chamber. Enter *Cor.* *Kent*, and Physician. *Cor.* expresses her gratitude to *Kent* for his services to *Lear.* *Kent* desires he may still remain unknown, in his disguise, to all but her. Enter *Lear* asleep in a chair carried by servants. He wakes, and an affecting interview between *Lear* and *Cordelia* follows, in which *Lear's* madness appears to be approaching towards a cure. Exeunt.

A C T V.

Sc. I. A camp. Enter *Edm.* *Reg.* and their powers. *Reg.* discovers to *Edm.* her jealousy of him with *Gon.* To them enter *Albany*, *Gon.* and soldiers. *Alb.* says he hears *Lear* is come to his daughter *Cordelia.* Talk of the war, &c.

Sc. II. As they are going out, enter *Edg.* disguised, who, desiring private speech with *Alb.* delivers him the letter he had found on the Steward, and desires him to open it before the battle; and, if *Alb.* won the battle, that a trumpet might be sounded for him (*Edg.*) who would then produce a champion to prove what was avouched in the letter. Enter *Edm.* who gives *Alb.* a list of the supposed number of the opposite forces. Exeunt.

Sc. III.



SKETCH OF THE PLAY.

- Sc. III.** Manet *Edm.* Soliloquy. He determines, after the battle is over, if *Lear* and *Cordelia* should be taken prisoners, to frustrate any intended pardon granted to them from *Alb.* and to take them off.
- Sc. IV.** A field. Alarm within. Enter with drum and colours, *Lear*, *Cor.* and soldiers over the stage, and Exeunt. Enter *Edg.* and *Glo.* *Edg.* seats *Glo.* under a bush, and leaves him till the battle is over. Alarm and retreat within. Re-enter *Edg.* who informs *Glo.* that *Lear* hath lost the battle, and that he and his daughter *Cor.* are taken prisoners. Exeunt.
- Sc. V.** Enter in conquest with drum and colours, *Edmund*: *Lear* and *Cor.* prisoners. Soldiers, Captain. *Edm.* orders *Lear* and *Cor.* to prison. Exeunt *Lear* and *Cor.* guarded. *Edm.* gives written instructions to the Captain, and promises him preferment if he obeys them. Exit Captain.
- Sc. VI.** To *Edm.* enter *Alb.* *Gon.* *Reg.* and soldiers. Upon *Edmund's* assuming behaviour, *Alb.* tells him he holds him not as a brother, but a subject, in the war. *Reg.* asserts that she has invested him with sovereign honour by designing him for her husband; and now gives herself and all she has to him. *Alb.* arrests *Edm.* on capital treason, orders the trumpet to sound for the champion who is to prove it. Exit *Reg.* sick, being poisoned by *Gon.* Enter Herald at the call of *Edm.*
- Sc. VII.** A trumpet sounds. *Edg.* appears. He and *Edm.* engage. *Edm.* falls. *Alb.* shews *Gon.* the letter of hers which *Edg.* had given him. Exit *Gon.* desperate.

Sc. VIII.



SKETCH OF THE PLAY.

- Sc. VIII.** *Edm.* confesses his treasons. *Edg.* discovers himself, and relates the share he hath had in the action of the play. *Edm.* relents.
- Sc. IX.** Enter a Gentleman with a bloody knife, which he brings reeking from the heart of *Gon.* who had killed herself, and confessed that she had poisoned her sister *Reg.* Enter *Kent*, discovering himself, and enquiring for the King; which puts *Alb.* on questioning *Edm.* about him and *Cor.* The bodies of *Gon.* and *Reg.* are brought in. *Edm.* finding himself near death, desires that messengers may be quickly sent to the prison to save the lives of *Lear* and *Cor.* for whose murder he and *Gon.* had given orders. *Edm.* is borne off.
- Sc. X.** Enter *Lear* with *Cor.* dead in his arms. Afterwards a messenger with the news of *Edmund's* death. *Lear* dies of grief for the loss of *Cordelia.* Exeunt with a dead march.

E R R A T U M.

P. 133. note ' , for and R. and J. read R.'s 8vo.

K I N G



K I N G L E A R.

A C T I.

S C E N E I.

• The King's Palace.

Enter Kent, Gloster, and Edmund the Bastard.

Kent.

I THOUGHT the king had more affected the duke of Albany than Cornwall.

Glo. It did always seem ^b so to us, but now in the division of the ^c kingdom it appears not which of the dukes he values most; for ^d equalities are so weighed, that curiosity in neither can make choice of either's moiety.

Kent. Is not this your son, my lord?

Glo. His breeding, sir, hath been at my charge. I have so often blush'd to acknowledge him, that now I am braz'd to't.

Kent. I cannot conceive you.

Glo. Sir, this young fellow's mother could, whereupon she grew round-womb'd; and had indeed, sir, a son for her

^a The scene is not described in the qu's or fo's.

^b The three last fo's omit *so*.

^c The qu's read *kingdoms*.

^d So the qu's; all the rest, *qualities*.

cradle, ere she had a husband for her bed. Do you smell a fault?

Nat. I cannot wish the fault undone, the issue of it being so proper.

Glo. ° But I have, sir, a son by order of law, some ^f year elder than this is, who yet is no dearer in my account. Though this knave came ^e somewhat saucily ^h into the world before he was sent for, yet was his mother fair: there was good sport at his making, and the whore-son must be acknowledged. Do you know this ⁱ noble gentleman, *Edmund*?

Edm. No, my lord.

Glo. My lord of *Kent*.—Remember him hereafter as my honourable friend.

Edm. My services to your lordship.

Kent. I must love you, and sue to know you better.

Edm. Sir, ^h I shall ^k study deserving.

Glo. He hath been out nine years, and away he shall again.
—The king is coming. [^l *Trumpets sound within.*]

^e So the qu's; all the rest read, *But I have a son, sir, by, &c.*

^f The *Oxford* editor, not understanding the common phrase, alters *year* to *years*. He did not consider the bastard says,

*For that I am some twelve or fourteen moon-shines
Lag of a brother.*—— *W.*

^g The qu's read *something*.

^h So the qu's; the rest read *to for into*.

ⁱ So the qu's, and *x f.* the rest read *nobleman, Edmund?*

^k *P.* is the first who reads *study your deserving*; followed by the after-eliters; but the word *your* here interpolated is certainly superfluous.

^l This direction is put in by *T.*

ACT I. SCENE II.

3

SCENE II.

• Enter King Lear, Cornwall, Albany, Gonerill, Regan,
Cordelia, and attendants.

Lear. Attend^b my lords of France and Burgundy,^c Glo'ster,
Glo. I shall, my liege. [Exit.

Lear. Mean time we^d will express our darker^e purposes;
' Give me the map^f there. Know, we have divided
In three our kingdom; and 'tis our^h fast intent
To shake all cares and business from our age,

^a The qu's read *Sound a Jennet, enter one bearing a coronet, then Lear, then the dukes of Albany and Cornwall, next Gonorill, Regan, Cordelia, with followers.*

^b So the qu's; the rest read *the* for *my*.

^c P. and H. omit *Glo'ster*.

^d So the qu's; the rest, *shall* for *will*.

^e So the qu's; the rest *purpose*.

^f The qu's omit *Give me*.

^g So the qu's, and 1st and 2d fo's; the rest read *here*.

^h The qu's read *first*; P. leaves it quite out; W. says, *this* (viz. the word *fast*) is an interpolation of T. for want of knowing the meaning of the old reading in the q. 1608, and 1 f. 1623, viz. *first*; (but here W. falsely accuses T. of interpolation, for all the fo's and R. read *fast*) which is as Shakespear wrote it. (a thing impossible to be known) who makes Lear declare his purpose with a dignity becoming his character: that the first reason of his abdication was the love of his people, that they might be protected by such as were better able to discharge the trust; and his natural affection for his daughters only the second. W.

But it seems more likely that Shakespear wrote *fast*, i. e. firm and unalterable, because it makes better sense in this place. He is so far from giving the love of his people as the first reason of his abdication, that he does not so much as hint at that, but his own ease is the reason he gives, as the word *unburden'd* demonstrates; and he gives no second reason at all.

From our age. The qu's read of *our state*.

4 KING, LEAR.

¹ Conferring them on younger ^k strengths, ¹ *while we
Unburden'd crawl tow'rd death. Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant will to publish
Our daughters' several dow'rs, that future strife
May be prevented now.* ^m The princes, France, and Burgundy,
Great rivals in our ⁿ youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd. Tell ^o me, ^p my daughters,
(^q *Since now we will divest us both of rule,
Interest of territory, cares of state*)
Which of you, shall we say, doth love us most?
That we our largest bounty may extend
^r Where nature doth with merit challenge. Gonerill,
Our eldest born, speak first.

Gon. ^s Sir, I ^t do love you more than ^u words can ^v wield
the matter,

Dearer than eye-sight, space, and liberty;
Beyond what can be valued rich or rare;
No less than life, with grace, health, beauty, honour;

¹ The qu's read *confirming*.

^k The qu's read *years* for *strengths*.

^l What is in italic is omitted in the qu's.

^m The qu's read *The two great princes, &c.* The 3d and 4th fo's read *prince* for *princes*.

ⁿ So the qu's; all the rest *younger*.

^o The 3d and 4th fo's omit *me*.

^p P. omits *my*, followed by the after-editors.

^q These two lines are omitted in the qu's.

^r The qu's read, *Where merit doth most challenge it, Gonerill, &c.*

^s This line is omitted by P. and all after but J. in the room of which they put *I love you, sir*.

^t The fo's, R. and J. omit *do*.

^u The fo's, and R. read *word*.

^v The 1d q. reads *wield*.

ACT I. SCENE II.

5

As much ^w as child e'er lov'd, or father ^z found ;
A love that makes breath poor, and speech unable,
y Beyond all manner of so much I love you.

Cor. What shall *Cordelia* ^z do ? love and be silent. [*Afide.*]

Lear. Of all these bounds, even from this line to this,
With ^a shadowy forests, ^b and with ^c *champains rich'd,*
With plenteous rivers, and wide-skirted meads,
We make thee lady. To thine and *Albany's* issue
Be this perpetual.—What says our second daughter ?
Our dearest *Regan,* wife ^d to *Cornwall,* ^e speak.

Reg. ^f Sir, I am made of the self-same metal that my sister is ;
And prize me at her worth ^z. In my true heart
I find, she names my very deed of love ;
^h Only she comes too short ; that I profess
Myself an enemy to all other joys,
Which the most precious ⁱ square of sense ^k possesses,

And

^w The qu's read *a* for *as* ; and

^z *Friend* for *found*.

^y *Beyond, &c.* i. e. Beyond all imaginable extent of whatever I have yet expressed. *Heath.*

^z The fo's and *R.* read *speak* for *do*.

^a The qu's read *shady*.

^b The words in italic omitted in the qu's.

^c So the 1st f. the *ad* and all after *champions*.

^d So the qu's ; the rest *of* for *to*.

^e The fo's and *R.* omit *speak*.

^f So the qu's ; the rest read, *I am made of that self mettle as my sister, and prize, &c.*

^z There is no stop in the qu's after *worth* ; but in the fo's a period, which seems to give the better sense. Upon examining her own sincere heart, she finds her love equal to her sisters, nay greater.

^h The qu's read, *Only she came short, &c.*

ⁱ By the *square of sense*, we are here to understand the four nobler senses, viz. the *sight, bearing, taste, and smell* : for a young lady could not, with

6 KING LEAR.

And find I am alone felicitate
In your dear highness' love.

Cor. Then poor *Cordelia!*

[*Aside.*

And yet not so, since I am sure, my love's
More pond'rous than ^m my tongue.

Lear. To thee and thine, hereditary ever,
Remain this ample third of our fair kingdom;
No less in space, validity, and pleasure,
Than that ^a conferr'd on *Generill*.—^o Now our joy,
Although our last, ^p not least; to whose young love,
The vines of *France*, and milk of *Burgundy*
Strive to be ^q interest'd. ^r What can you say to ^s win
A third, more opulent than your sisters? ^t Speak.

Cor. Nothing, my lord,

^u *Lear.* Nothing!

^v *Cor.* Nothing.

decency, insinuate she knew of any pleasures which the fifth afforded. This is imagined and expressed with great propriety and delicacy. *W.*

But by *square of sense*, *Shakespeare* seems rather to understand the whole compass or extent of sense, without regard to any particular number, as *W.* supposes. Besides, by an exclusion of the fifth from the number of the senses he makes the lady insinuate the idea of that very pleasure which he represents her as affecting to seem totally ignorant of.

H. reads *spirit* for *square*.

^k The fo's and *R.* read *professes*.

^l The qu's read, *More richer*.

^m *W.* says we should read *their tongue*. See *Heat's* in loc.

ⁿ The qu's read *confirm'd*.

^o Before now the qu's read *but*.

^p The qu's read, *not least in our dear love, what can you say, &c.*

^q The fo's, *R.* and *P.* read *interest*.

^r *P.* and all after him read, *What say you, &c.*

^s So the qu's; all the rest read *draw for win*.

^t The qu's omit *speak*.

^u These two speeches are not in the qu's.

Lear.

ACT I. SCENE II.

Lear. ^w Nothing ^x can come of nothing; ^y speak again.

Cor. Unhappy that I am, I cannot heave
My heart into my mouth. I love your majesty
According to my bond, ^y nor more nor less.

Lear. ^z How, how, *Cordelia*? mend your speech a little,
Lest ^a it may mar your fortunes.

Cor. Good my lord,
You have begot me, bred me, lov'd me: I
Return those duties back, as are right fit;
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say,
They love you, all? ^b haply when I shall wed,
That lord, whose hand must take my plight, shall carry
Half my love with him, half my care and duty.
Sure, I shall never ^c marry like my sisters,

^d *To love my father, all.*

Lear. ^e But goes thy heart with this?

Cor. Ay, my good lord.

Lear. So young, and so untender?

Cor. So young, my lord, and true.

Lear. ^f Well, let it be so; ^g thy truth then be thy dower:
For by the sacred radiance of the sun,

^w The qu's read *How? Nothing can come, &c.*

^x So the qu's, *T. W.* and *J.* the rest *will.*

^y So the qu's; *Stevens,* *not;* the rest *no.*

^z The qu's read *Go to, go to, mend, &c.*

^a So the qu's; the rest read *you* for *it.*

^b The fo's and *R.* read *happily.*

^c *R.*'s oct. *merry.*

^d The fo's and *R.* omit these words in *italic.*

^e The qu's read, *But goes this with thy heart?*

^f All but the qu's omit *Well.*

^g The 3d and 4th fo's and *R.* read *the* for *thy.*

The ^h mysteries of *Hecate*, and the ⁱ night,
 By all the ^k operations of the orbs,
 From whom we do exist, and cease to be,
 Here I disclaim all my paternal care,
 Propinquity and property of blood,
 And as a stranger to my heart and me
 Hold thee, from this, for ever. The barbarous *Scythian*,
 Or he that makes his generation, messes
 To gorge his appetite, shall ^l to my bosom
 Be as well-neighbour'd, pitied, and reliev'd,
 As thou, my sometime daughter.

Kent. Good my liege——

Lear. Peace, *Kent!*

Come not between the dragon and his wrath.
 I lov'd her most, and thought to set my rest
 On her kind nursery. Hence, ^m and avoid my sight! ⁿ [*To Cord.*]
 So be my grave my peace, as here I give
 Her father's heart from her.—Call *France*—who stirs?

Call

^h The qu's read *mistresse*; the 1st f. *miserics*.

ⁱ The qu's read *might*.

^k The qu's and 1st f. *operation*.

^l The qu's omit *to my bosom*.

^m So all before *P.* who, with the after-editors, omits *and*.

ⁿ All the modern editions direct the words, *Hence, and avoid my sight*, to be spoken to *Cordelia*; but they are undoubtedly addressed to *Kent*. For in the next words *Lear* sends for *France* and *Burgundy*, in order to tender them his youngest daughter, if either of them would accept her without a dowry. At such a time therefore to drive her out of his presence would be a contradiction to his declared intention. *Heath*.

And for that very reason I think, with submission, the words are spoken to *Cordelia*, and not to *Kent*. It is plain, *Cordelia* had raised his fury to the highest pitch; *Kent* was not yet so far advanced; he had but just begun to speak, and that in the most respectful terms, *Good my liege*.—*Lear*, with all his rage, still retained so much love and respect for him, and so much hope

of

ACT I. SCENE II,

9

Call *Burgundy*.—*Cornwall* and *Albany*,
 With my two daughters' ° dowers digest P this third.
 Let pride, which she calls plainness, marry her.
 I do invest you jointly † with my power,
 Pre-eminence, and all the large effects
 That troop with majesty. Ourself by monthly course,
 With reservation of an hundred knights,
 By you to be sustain'd, shall our abode
 Make with you by due turns; only † we still retain

of diverting him from the attempt, he saw he was beginning, to dissuade him from his resolution of disinheriting *Cordelia*, that he warns him of the danger of continuing it—*Come not between the dragon and his wrath*; and even after proceeding in it, when *Kent* interrupted him a second time, and resumed his addresses, *Lear* also continued his warning—*The bow is bent and drawn, make from the shaft*. *Kent*, seeing that respectful behaviour had no effect, has recourse to rougher language: even after that, *Lear* thinks to make him cease by a severe and passionate prohibition—*Kent, on thy life no more*. *Kent* still persists, and urges his own inflexible loyalty as a reason for his being heard: *Lear* then first bids him *out of my sight*; *Kent* further intreats, *Lear* swears, *Kent* returns the oath, and at last urges his reproaches with such vehemence, that *Lear*, despairing of silencing him any other way, pronounces the final sentence of banishment upon him. This is the natural, not the designed gradation of *Lear*'s anger. It rises by degrees to its height, and at last falls with its full weight. These steps by which it advances shew a reluctance in the king to be so severe upon one for whom he had the greatest regard: whereas the imaginary breach of filial love and duty, which he foolishly fancied he found in *Cordelia*, had already extinguished all sparks of his imaginary love to her. The contradiction to his declared intention is the natural effect of his rage, which vented itself in sudden and contrary starts of passion. The whole scene, in this view, I take to be one of the most beautiful in all *Shakespeare*.—Neither qu's nor fo's have any direction in this place.

° The qu's read *dower*.

P So the qu's; all the rest read *be for this*.

† The qu's read *in for with*.

† *R* and all after him omit *we still*; the fo's and *R*. instead thereof read *we shall*.

The

The name and all th' additions to a king ;
 The sway, revenue, execution^t of the rest,
 Belov'd sons, be yours ; which to confirm,
 This coronet part between you. [^u *Giving the crown.*]

Kent. Royal *Lear*,

Whom I have ever honour'd as^v my king,
 Lov'd as my father, as my master follow'd,
 As my^x great patron thought on in my prayers—

Lear. The bow is bent and drawn, make from the shaft.

Kent. Let it fall rather, though the fork invade
 The region of my heart ; be *Kent* unmannerly,
 When *Lear* is^y mad. What^z would'st thou do, old man ?
 Think'st thou that duty shall have dread to speak
 When power to flattery bows ?^a To plainness honour's bound,
 When

^a So the qu's: all the rest *addition*.

^b *P.* omits *of the rest*, which is in all the editions before him ; and is followed by *T.* and *H.* — *W.* says this reading is evidently corrupt, and the editors not knowing what to make of—*of the rest*, left it out (but he does not tell us that it was his friend *P.* who first omitted it) — The true reading without doubt was *of th' best*, &c. *Hest* is an old word for regal command. *W.*

Hest or *behest* is any command as well as regal. *Refusing her grand behests*, i. e. the witch *Sycorax's*. *Temp.* act i. scene iii. If we imagine *Shakespeare* did not write *of the rest*, it is most likely he wrote *all the rest*. *Heath* conjectures *interest*.

^c Not in any edition before *Pope's*.

^d The 4th f. *R.* and *P.* read *a* for *my*.

^e The 2d, 3d, and 4th fo's had omitted *great*; to supply the deficiency thereof in the measure *R.* puts in *and*, reading *And as my patron*, &c. followed by all but *J.*

^f The 1st q. reads *man* for *mad*.

^g The qu's read *wilt thou*.

^h *P.* reads and divides in this manner,

————— *to plainness honour*
Is bound, when majesty to folly falls.

ACT I. SCENE II.

11

When majesty ^b falls to folly. ^c Reverse thy doom,
 And in thy best consideration check
 This hideous rashness; answer my life my judgment,
 Thy youngest daughter does not love thee least;
 Nor are those empty hearted, whose low ^d found
 Reverbs no hollowness.

Lear. Kent, on ^e thy life no more.

Kent. My life I never held but as a pawn
 To wage against thine ^e enemies, ^f nor fear to lose it,
 Thy safety being ^g the motive.

Lear. Out of my sight!

Kent. See better, *Lear*, and let me still remain
 The true ^h blank ⁱ of thine eye.

Lear. Now by *Apollo*—

Kent. Now by *Apollo*, king,
 Thou swear'st thy gods in vain.

Lear. ^j O vassal, ^k miscreant!— [*Laying his hand on
 his sword.*]

^l *Alb. Corn.* Dear sir, forbear.

Reserve thy state; with better judgment check

This hideous rashness; with my life I answer, &c.

and is followed by all but *J*.

^b The *qu*'s read *stoops*.

^c So the *qu*'s; all the rest read *Reserve thy state*.

^d The *fo*'s and *R*. read *sounds reverb*.

^e The 3^d and 4th *fo*'s read *my* for *thy*.

^f *P*. alters *enemies* to *foes*; followed by all but *J*.

^g The *fo*'s and *R*. read *no'er* for *nor*. And

^h Omit *the*.

ⁱ The *blank* is the *white* or exact mark at which the arrow is shot. See
better, says *Kent*, and keep me always in your view. *J*.

^l The *qu*'s omit *O*.

^k The *qu*'s read *recrunt*.

^j This speech is omitted in the *qu*'s.

Kent.

Kent. ^m Do, kill thy physician, and thy fee bestow
Upon the foul disease. Revoke ⁿ thy ^o doom,
Or whilst I can vent clamour from my throat,
I'll tell thee thou dost evil.

Lear. Hear me, ^p recreant! *q on thine allegiance bear me!*
^r Since thou hast fought to make us break our ^s vow,
Which we durst never yet; and with ^t strain'd pride,
To come ^u between our ^w sentence and our pow'r,
Which nor our nature nor our place can bear,
Our potency ^x made good, take thy reward.

^m Sq the qu's; the rest omit *Do*.

ⁿ The 3d and 4th fo's and *R.* read *the* for *thy*.

^o The fo's and *R.* read *gift* for *doom*. b₂ s

^p The qu's omit *recreant*.

^q These words in italic are in all the editions before *P.* who omits them; and so do the after-editors.

^r The fo's and *R.* read *That* for *Since*. And

^s *views* for *vow*.

^t The qu's read *strained*.

^u So the qu's; the rest *betwixt*.

^w The 1st f. reads *sentences*.

^x *P.* alters *made* to *make*; followed by *W.* who has the following note.

Mr. Theobald by putting the first line (*i. e.* the line before this) into a parenthesis, and altering *make* to *made* in the second line (*i. e.* this line) had destroyed the sense of the whole; which, as it stood before he corrupted the words, was this: "You have endeavoured, says *Lear*, to make me break my oath, you have presumed to stop the execution of my sentence: the latter of these attempts neither my temper nor high station will suffer me to bear; and the other, had I yielded to it, my power could not make good or excuse."—*Which*, in the first line, referring to both attempts: but the ambiguity of it, as it might refer only to the latter, has occasioned all the obscurity of the passage. *W.*

It is not true that *T.* altered *make* to *made* (unless by this he means that *T.* has altered *P.*'s copy, which is in truth only restoring); one of the qu's, and all the f. editions read *made*.—*Which we durst never yet*, &c. relating to the former attempt, *Which nor our nature*, &c. can relate only to the latter. Nor is there any obscurity in this equal to what *W.* has introduced.

† Four days we do allot thee for provision,
 To shield thee from † diseases of the world;
 And on the † fifth, to turn thy hated back
 Upon our kingdom; if † on the tenth day following,
 Thy banish'd trunk be found in our dominions,
 The moment is thy death. Away! By *Jupiter*,
 This shall not be revok'd.

Kent. † Why, fare thee well, king, † since † thus thou wilt
 appear,

† Friendship lives hence, and banishment is here.
 The gods to their † dear shelter take † thee, maid,
 That † rightly think't, and hast most † justly said. [To Cor.
 And your large speeches may your deeds approve,
 That good effects may spring from words of love. [To Reg.
 and Gon.

† So the qu's; all the rest *Five*, and *sixth*.

‡ So the qu's; all the rest *disasters* for *diseases*. But though the word *diseases* in the common sense of the word signifies *sicknesses*; here it is used in the uncommon and literal sense, and means, a want of the ease and conveniences of life, i. e. hardships. See *Hurd's* note on the *Callida junctura* of *Hor.* *Ars Poet.* l. 47.

‡ So the qu's, and 1st f. the rest omit *on*.

‡ So the qu's; the rest omit *why* to make the measure of the verse more exact; but it seems to express *Kent's* blunt humour the more strongly; and the nicety of the measure is not worth insisting on, especially when it robs the passage of a word of such significance.

‡ So the qu's; all the rest *fit*.

‡ The 1st q. omits *thus*.

‡ So the qu's; the rest *freedom*; but *friendship* seems more properly opposed to *banishment*; for what is *banishment*, but the being driven away from our friends and countrymen? *Freedom* may with greater propriety be opposed to *slavery*.

‡ The qu's read *protection*; but *dear shelter* is more like *Shakespeare*.

‡ The qu's read *the maid, that rightly thinks, and hath most, &c.* bating that the 1st reads *hast* for *hath*.

‡ So the qu's; the rest make *rightly* and *justly* change places.

Thus

Thus *Kent*, O princes, bids you all adieu;
He'll shape his old course in a country new.

[*Exit.*]

S C E N E III.

Enter Glo'ster, with France and Burgundy, and attendants.

¹ *Glo.* Here's *France* and *Burgundy*, my noble lord.

Lear. My lord of *Burgundy*,

We first address tow'rd you, who with ^m this king
Have rivall'd for our daughter; what ⁿ in the least
Will you require in present dower with her,
Or cease your quest of love?

Bur. ^o Most royal majesty,

I crave no more than what your highness offer'd,
Nor will you tender less.

Lear. Right noble *Burgundy*,

When she was dear to us, ^p we held her so;
But now her price is fall'n. Sir, there she stands,
If aught within that little seeming substance,
Or all of it with our displeasure ^q piec'd,
• And nothing ^r more, may fitly like your grace,
She's there, and she is yours.

Bur. I know no answer.

¹ So the qu's; the fo's, R. and P. give this speech to *Cordelia*; and T. first discovers this error.

^m The qu's read *a* for *this*.

ⁿ P. alters this to *at least*; followed by all but J.

^o The qu's omit *most*.

^p The qu's and 1st f. read *we did hold*, &c.

^q P. reads *piec'd*.

^r The qu's read *else* for *more*.

Lear.

Lear. Will you with those infirmities she owes,
Unfriended, new adopted to our hate,
Dower'd with our curse, and stranger'd with our oath,
Take her, or leave her?

Bur. Pardon me, royal sir;
Election makes not up on such conditions.

Lear. Then leave her, sir; for by the pow'r that made me,
I tell you all her wealth.—For you, great king, [*To France.*]
I would not from your love make such a stray,
To match you where I hate; therefore beseech you,
T' avert your liking a more worthier way
Than on a wretch whom nature is ashamed
Almost t' acknowledge hers.

France. This is most strange!
That she, who even but now was your best object,
The argument of your praise, balm of your age,
Most best, most dearest, should in this trice of time
Commit a thing so monstrous, to dismantle

^a Before *will* the qu's insert *sir*.

^c The qu's read *cover'd* for *dower'd*.

^d P. and all after, omit *me*.

^e So read all the editions before P. who alters it to *worthy*, followed by those after him. But the *double comparative* is very common in *Shakespeare*; and was, no doubt, the language of that age. It is not the part of an editor to *modernise* his author.

^f The qu's read *that* for *who*; the 1st f. *whom*.

^g The 1st f. omits *best*.

^h P. alters this, *Your praise's argument*, &c. this is *modernising* again, for the sake of measure: followed by all but J.

ⁱ So the qu's; the fo's, R. and J. *the best, the dearest*. P. first, and then all the rest, *dearest and best*.

^k *Best* (quoth J.) is added from the first copy. Why, Dr. J. there is no copy without it.

So many folds of favour! ^c sure, her offence
Must be of such unnatural degree

^d That monsters it; (^e or you for vouch'd affections
fall'n into taint:) which to believe of her

Must be a faith that reason without miracle
Could never ^f plant in me.

Cor. I yet beseech your majesty—
If— for I want that glib and oily art,

^c P. and H. read *sure th' offence*, &c.

^d R. and P. read *as monstrous is*.

^e So the qu's; the fo's read *Or your fore-voucht affection fall into taint*, &c. R. P. and H. read *Or your fore-voucht affection could not fall into taint*, &c. T. and W. *Or your fore-vouch'd affection fall'n into taint*, &c. J. reads as the fo's, but interprets *or* before, because *or ever* signifies *before ever*; but does he remember where *or* had at any time this signification unless joined with *ever*? R. seems to make the best sense of all these readings, but then he is obliged to interpolate. But let us now try the old reading; and to make sense of it, the best way perhaps will be to consider what was the real cause of the estrangement of *Lear's* love from *Cordelia*; it was the *vouch'd affections* of his three daughters: the two eldest vouch'd such affection to him as was beyond all nature and possibility to a father; but *Cordelia* vouch'd only such an affection as was natural and reasonable for a daughter to feel for her father. Now *Lear* was *fallen into taint*, i. e. his judgment was corrupted, in preferring the extravagant and lying protestations of his eldest daughters, to the sincere and just ones of his youngest. And if we ruminates a little, this is the only second reason for *Lear's* rejecting *Cordelia* that can with any probability be supposed to be guessed at by *France*: for it would be rude in *France* to charge *Lear* with vouching the dearest affections to one he did not really love; and it is absurd to suppose that so great a love should change to hate, without she had committed some very great crime, and which *France* could not be brought to believe; therefore this second guess becomes the only one, and the true one, viz. that *Regan* and *Gonerill* had, by their superior art in coaxing, won all *Lear's* love from *Cordelia*.

^f The 1d q. reads *plaint*; so *Steevens*, and gives no other reading.

^g H. alters *fer* to *fo*, to make grammar of the passage; but perhaps *Shakespeare* designed this as an *interruption*. See p. 17, note 1.

To

ACT I. SCENE III.

17

To speak and purpose not, since what I^h well intend,
 I'll do't before I speak——ⁱ that you may know [To France.
 It is no vicious blot, murder, or foulness,
 No^k unchaste action, or dishonour'd step—
 That hath depriv'd me of your grace and favour. [To Lear.
 But ev'n^l for want of that, for which I'm^m richer,
 A still solliciting eye, and such a tongue,
ⁿ As I am glad^o I have not; though, not to have it,
 Hath lost me in your liking.

Lear. ^p Go to, go to! better thou hadst not been born
 Than not^q to have pleas'd me better.

France. Is it^r no more but this? a tardiness in nature,
^s That often leaves the history unspoke,
 That it intends to do? My lord of *Burgundy*,
 What say you to the lady? Love is not love,
 When it is mingled with regards: that^t stands

^h The fo's and R. read *will for well*.

ⁱ The fo's (followed by all the rest) read *that you make known*, to make
 k grammar with *I yet beseech your majesty*: but I am apt to think *Shakespeare*
 intended this as a broken speech, which should express the modest fear and
 bashful diffidence of *Cordelia*, heightened by her concern under her present
 pitiable circumstances. She begins speaking to the king in a broken inter-
 rupted manner; then to *France*, *that you may know*, &c. then, without
 making a period, to the king again.

^k The qu's read *unclean for unchaste*.

^l H. reads *she for for*.

^m The qu's read *rich*.

ⁿ So the qu's; all the rest read *that for as*.

^o P. alters *I have not to I've not*; followed by the rest.

^p So the qu's; all the rest omit *go to, go to!*

^q The fo's and R. read *I have*; but P. and all after, intirely omit *to*.

^r So the qu's; all the rest omit *no more*.

^s So the qu's; all the rest read *which for that*.

^t So the qu's, fo's, and R. where *stands* refers to *love*; *Love is not love*,
when, &c. love is not love, that stands, &c. all the rest read *stand*.

Aloof from the ^u entire point. Say, will you have her? ^w She is, herself, and dower.

Bur. [*To Lear.*] ^x *Royal Lear,*
Give but that portion which yourself propos'd,
And here I take *Cordelia* by the hand,
Dutcheſs of *Burgundy*.

Lear. Nothing:— I have ſworn ^y.

Bur. I am ſorry then you have ſo loſt a father, [*To Cor.*
That you muſt loſe a huſband.

Cor. Peace be with *Burgundy,*
Since that ^z reſpects of fortune are his love,
I ſhall not be his wife.

France. Faireſt *Cordelia,* that art moſt rich, being poor,
Moſt choice, forſaken; and moſt lov'd, deſpis'd.
Thee and thy virtues here I ^a ſeize upon;
Be it lawful, I take up what's caſt away.
Gods! Gods! 't'is ſtrange, that from their ^b cold'ſt neglect
My love ſhould kindle to inflam'd reſpect.

^u So the qu's; all the reſt read *th' intire*.

W. explains *intire*, right, true; *f.* ſingle, unmixed with other conſiderations. But

^w *She is, herſelf, and dower* (which is the reading of the qu's) explains the meaning of *intire*, whole. "That is not love which is mingled with regards; that cannot be love that ſtands aloof from the whole point (the perſon and the dower) for in *Cordelia* you have both herſelf and her dower." *Shakeſpear*, I ſuppoſe, means, that the ſuper-plus of perfections and good qualities ſhe poſſeſſed above the generality of her ſex, were to her in lieu of a dower. The reſt read *ſhe is herſelf a dowry*.

^x So the qu's; all the reſt read *royal king*, i. e. kingly king. Is it not ſtrange that none of the editors ſhould conſult the qu's in this place? for if they had, they would certainly have reſtored the old reading.

^y After *ſworn*, the fo's and *R.* read *I am firm*.

^z The fo's, *R.* and *P.* read *reſpect and fortunes*.

^a The 1ſt q. reads *ceaze for ſeize*.

^b The 1ſt q. reads *couldſt*.

ACT I. SCENE IV.

19

Thy dowerless daughter, king, thrown to ^b my chance,
 Is queen of us, of ours, and our fair *France*;
 Not all the dukes ^c in wat'rish *Burgundy*
^d Shall buy this unpriz'd, precious maid of me.
 Bid them farewell, *Cordelia*, though unkind;
 Thou lovest ^e *here*, a better ^e *where* to find.

Lear. Thou hast her, *France*; let her be thine, for we
 Have no such daughter; nor shall ever see
 That face of her's again; therefore be gone
 Without our grace, ^f our love, our benizon.

Come, noble *Burgundy*. [Flourish. *Exeunt Lear and Burgundy.*

SCENE IV.

France. Bid farewell to your sisters.

Cor. ^g The jewels of our father, with wash'd eyes
Cordelia leaves you; I know ^h you what you are,
 And, like a sister, am most loth to call
 Your faults as they are nam'd. Love well our father;
 To your ⁱ profess'd bosoms I commit him;
 But yet, alas! stood I within his grace,
 I would prefer him to a better place.
 So farewell to you both.

^b The qu's read *thy* for *my*.

^c So the qu's; all the rest read *of* for *in*.

^d So the qu's; all the rest read *can* for *shall*.

^e *Here* and *where* are converted into nouns in this place.

^f *J.* inserts *without* again before *our love*.

^g So the qu's, fo's, and R.'s octavo; all the rest read *ye* for *the*.

^h All before R.'s duodecimo have *you*, all the rest omit it, except *Stevens*.

ⁱ So all before P. who alters *professed* to *professing*, followed by all the rest.

^k *Reg.* Prescribe not us our ^l duties!

Gon. Let your study

Be to content your lord, who hath receiv'd you
At fortune's alms; you have obedience scanted,
And well are worth the ^m want that you have ⁿ wanted.

Cor. Time shall unfold what ^o plaited cunning hides,
Who ^p cover faults, at last ^q shame them derides.

Well may you prosper!

France. Come, ^r my fair *Cordelia*. [Exeunt *France and Cordelia*,

S C E N E V.

Gon. Sister, it is not a little ^s I have to fay.
Of what most nearly appertains to us both.
I think our father ^t will hence to-night.

^k The qu's give this speech to *Gonerill*, and the next to *Regan*.

^l So the qu's; all the rest read *duty*.

^m The qu's read *worth* for *want*. *H.* reads *And well are worthy to want*, &c.

ⁿ *W.* alters this to *vaunted*, and gives the following note;

———*wanted*] This nonsense must be corrected thus,

And well are worth the want that you have vaunted.

i. e. that disherison, which you so much glory in, you deserve. *W.*

But did she not rather glory in her modesty and sincerity, which occasioned that disherison? The old reading is not elegant indeed, but it is intelligible: it is a kind of Hebraism, like *feeding seed*, Gen. i. 29.

^o The qu's read *plaited*; the fo's, *R.* and *P.*'s *q.* *plighted*; all the rest *plaited*.

^p *H.* reads *cover'd*; all other editions *covers*.

^q So the qu's; all the rest read *with shame for shame them*.

^r The qu's omit *my*.

^s *P.* alters *I have* to *I've*; followed by the rest.

^t *R.* and all after read *will go hence*.

ACT I. SCENE V.

21

Reg. That's ^a most certain, and with you; next month with us.

Con. You see how full of changes his age is, the observation we have made of it hath ^w not been little; he always lov'd our sister most, and with what poor judgment he hath now cast her off, ^x appears too ^y grossly.

Reg. 'Tis the infirmity of his age; yet he hath ever but slenderly known himself.

Con. The best and soundest of his time hath been but rash; then must we look, ^z from his age to receive not alone the ^a imperfections of long ingrafted condition, but therewithal ^b the unruly waywardness, that infirm and choleric years bring with them.

Reg. Such ^c unconstant starts are we like to have from him, as this of *Kent's* banishment.

Con. There is further compliment of leave-taking between ^d *France* and him. ^e Pray you, let us ^f hit together. If our father carry authority, with such ^g dispositions as he bears, this last surrender of his will but offend us.

Reg. We shall further think ^h on't.

Con. We must do something, and i'th' heat. [*Exeunt.*]

^u In all the editions till *P.* who, with all after him, omits *must*.

^w The fo's and *R.* omit *not*.

^x The 1d, 3d, and 4th fo's, and *R.* read *appears too too grossly*.

^y The qu's read *grossfe*.

^z The qu's read *to receive from his age*.

^a The qu's read *imperfection*.

^b The qu's omit *the*.

^c The 1d q. reads *starts*.

^d *Hanmer* reads *Burgundy* for *France*.

^e The qu's read *pray let's hit*, &c.

^f Fo's, *R.* *P.* and *H.* read *fit* for *hit*.

^g So the qu's; all the rest *disposition*.

^h So the qu's; all the rest *of it* for *on't*.

S C E N E VI.

i A castle belonging to the earl of Gloucester. Enter Bastard with a letter.

Bast. Thou, *Nature*, art my goddess; to thy law
 My services are bound; wherefore should I
 Stand in the ^k plague of custom, and permit
 The ^l courtesy of nations to deprive me,
 For that I am some twelve or fourteen moonshines
 Lag of a brother? ^m Why *bastard*? wherefore *base*?
 When my dimensions are as well compact,
 My mind as generous, and my shape as true,
 As honest madam's issue?
 Why brand they us ⁿ with *base*, *base* *bastardy*?
 Who, in the lusty stealth of nature, take
 More composition and fierce quality;
 ° Than doth within ^p a dull, stale tired bed

^l The scene is not described in either qu's, fo's, or R. This is called *scena secunda* in fo's.

^k W. remarks, that *to stand in the plague of custom*, is an absurd expression. We should read *plage*, i. e. the place, the country, the boundary of custom. Why should I, when I profess to follow the freedom of *nature*, be confined within the narrow limits of custom? *Plage* is a word in common use amongst the old *English* writers. So *Chaucer*, *The plagis of the north by land and sea*.—From *plaga*. W.

^l The qu's, fo's, and R. *curiosity*; P. *nicety*; T. and the rest *courtesy*.

^m H. reads *and why bastard? base?*

ⁿ So the qu's; all the rest *with base, with baseness, bastardy, base, base*; but then they make *why brand they us*, a part of the foregoing line. But in this reading there seems to be too much repetition.

^o R.'s oct. *that*.

^p The qu's, *a stale, dull, lye'd (ad q. lied) bed*.

Go to ^q the creating ' of a whole tribe of fops,
 Got 'tween ^a asleep and wake? Well then, ^c
 Legitimate *Edgar*, I must have your land;
 Our father's love is to the bastard *Edmund*,
 As to th' legitimate; ^u fine word—*legitimate!*—
 Well, my legitimate, if this letter speed,
 And my invention thrive, *Edmund* the base
 Shall ^w top th' legitimate. I grow, I prosper;
 Now, gods, stand up for bastards.

SCENE VII.

To him enter Glo'ster.

Glo. Kent banish'd thus! and *France* in choler parted!
 And the king gone to-night! ^x subscrib'd his power!
 Confin'd to exhibition! ^y all this done
 Upon the gad!—*Edmund*, how now? what news?

^q The fo's and R. read *th'*; all the rest omit *the*.

^r So the qu's; the rest omit *of*.

^s The ad q. omits *a*.

^t H. adds after *then*, *good brother*, to fill up the measure; the qu's read *the for then*.

^u The qu's omit *fine word—legitimate!*—

^w The qu's read *tooth'*; the fo's, R. and P.'s q. *to'th'*; H. *toe th'*; which he interprets, being upon even ground with him, as the treading on another's heels signifies the being not far behind him: but if *toe* be read, J. would have it signify, to kick out, or supplant. P.'s duodecimo reads *be'th'*; followed by T. W. and J. But perhaps *Shakespeare* wrote *top th' legitimate*. i. e. get above him; the corruption of this, by writing an *e* instead of a *p*, was very easy. If a conjecture be made without any regard to the traces of the letters, *out*, or *rout*, are better than *be*.

^x The fo's and R. read *prescrib'd*.

^y So the qu's, 1st f. and J. the three last fo's and R. read *all this gone*, which P. alters *all is gone*.

Edm. So please your lordship, none. [*Putting up the letter.*]

Glo. Why so earnestly seek you to put up that letter?

Edm. I know no news, my lord.

Glo. What paper were you reading?

Edm. Nothing, my lord.

Glo. No! what ^z needed then that ^a terrible dispatch of it into your pocket? the quality of nothing ^b hath not such need to ^c hide itself. Let's see; come: if it be nothing, I shall not need spectacles.

Edm. I beseech you, sir, pardon me, it is a letter from my brother, that I have not all o'er-read; ^d and for so much as I have perus'd, I find it not fit for your ^e overlooking.

Glo. Give me the letter, sir.

Edm. I shall offend, either to detain, or give it. The contents, as in part I understand them, are to blame.

Glo. Let's see, let's see.

Edm. I hope, for my brother's justification, he wrote this but as an essay, or ^f taste of my virtue.

Glo. reads.] *This policy & reverence of ^h age makes the world*

^z The qu's read *needs*.

^a The 1st q. reads *terrible*.

^b St. reads *bad* for *batb*.

^c R. reads *hid*.

^d The qu's omit *and*.

^e The qu's read *liking* for *over-looking*.

^f J. proposes *test* for *taste*.

^g The qu's omit *and reverence*.

^h So the qu's, fo's, R. P.'s q. H. and J.; P.'s duodecimo (by mistake of the prefs, I suppose) reads *ages*; followed by T. and W. and the last gives the following note.

Ages signifies former times. So that the sense of the words is this, what between the policy of some, and the superstitious reverence of others to old customs,

ACT I. SCENE VII.

25

world bitter to¹ the best of our times; keeps our fortunes from us, till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny; ^k who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I wak'd him, you should enjoy half his revenue for ever, and love the beloved of your brother EDGAR.————

Ham——Conspiracy!——^l sleep till I ^{*} wak'd him——you should enjoy half his revenue.——My son *Edgar!* had he a hand to write this! a heart and ^m brain to breed it in!——
^a When came this to you? who brought it?

Edm. It was not brought me, my lord; there's the cunning of it. I found it thrown in at the casement of my closet.

Glo. You know the character to be your brother's?

Edm. If the matter were good, my lord, I durst swear it were his; but in respect of that, I would fain think, it were not.

Glo. It is his.

Edm. It is his hand, my lord; ^o but I hope his heart is not in the contents.

customs, it is now become an established rule, that fathers shall keep all they have till they die. *W.*

By this *W.* seems to think *ages* an emendation of *P.*'s, or not to have consulted the editions before.

^l The three last fo's omit *the*.

^k So all before *R.* who alters it to *which*; followed by all after.

^l The qu's read *sleep*.

^o So the qu's; the rest *wake*.

^m *F.* *P.*'s q. and *H.* before *brain* insert *a*.

^a The 1st and 2d fo's read *when came you to this?*

^o So the qu's, and 1st *f.* all the rest omit *but*.

Glo.

Glo. Hath he never heretofore founded you in this business?

Edm. Never, my lord. But I have often heard him maintain it to be fit, that sons at perfect age, and fathers declining, the father should be as ward to the son, and the son manage his revenue.

Glo. O villain, villain! his very opinion in the letter. Abhorred villain! unnatural, detested, brutish villain! worse than brutish! Go, firrah, seek him; I'll apprehend him. Abominable villain! where is he?

Edm. I do not well know, my lord. If it shall please you to suspend your indignation against my brother, till you can derive from him better testimony of his intent, you should run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath writ this to feel my affection to your honour, and to no other pretence of danger.

Glo. Think you so?

Edm. If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance

^p So the qu's; all the rest has he never before founded, &c.

^q So the qu's; the rest heard him oft maintain it, &c.

^r The fo's and R. read declin'd.

^s The qu's read his father, &c.

^t P. and all after, insert a before ward.

^u The qu's read the revenue.

^v The qu's read fir for firrah.

^w The qu's read I apprehend, &c.

^x The qu's read this for his.

^y The 2d, 3d, and 4th fo's, R. P. and H. omit own.

have your satisfaction, and that without any further delay than this very evening.

Glo. He cannot be such a monster.

^a *Edm.* *Nor is not, sure.*

Glo. *To his father, that so tenderly and entirely loves him—Heav'n and earth! Edmund, seek him out; wind me into him, I pray you. Frame ^a the business after your own wisdom; I would unstate myself, to be in a due resolution.*

Edm. I will seek him, sir, presently, convey the business as I shall ^b see means, and acquaint you withal.

Glo. These late eclipses in the sun and moon portend no good to us; though the wisdom of nature can reason ^c it thus and thus, yet nature finds itself scourg'd by the ^d sequent effects. Love cools, friendship falls off, brothers divide. In cities, mutinies; in countries, ^e discords; ^f in palaces, treason; and the bond crack'd ^g 'twixt son and father. ^h *This villain of mine comes under the prediction, there's son against father; the king falls from bias of nature, there's father against child. We have seen the best of our time. Machinations, hollownests, treachery, and all ruinous disorders follow us disquietly to our graves! — Find out this villain, Edmund; it shall lose thee nothing, do it carefully—and the noble and*

^a What is in italic, viz. from the word *nor* to *earth* inclusively, are omitted in the fo's, R. P. and H.

^a The qu's read *your* for *the*.

^b So the qu's; the rest read *find* for *see*.

^c The qu's omit *it*.

^d T.'s octavo reads *frequent* for *sequent*.

^e So the qu's; all the rest *discord*.

^f The qu's omit *in*.

^g The qu's read *between* for *'twixt*.

^h What is in italic is not in the qu's.

True-hearted *Kent* banish'd! † his offence, honesty. 'Tis
 strange. [Exit.]

S C E N E VIII.

Manet Edmund.

Edm. This is the excellent foppery of the world, that, when we are sick in fortune (often the * surfeit of our own behaviour) we make guilty of our disasters, the sun, the moon, and † the stars; as if we were villains ‡ by necessity; fools, by heavenly compulsion; knaves, thieves, and § teachers, by ¶ spherical predominance; drunkards, lyars, and adulterers, by an inforc'd obedience of planetary influence; and all that we are evil in, by a divine thrusting on. An admirable evasion of whore-master man, to lay his goatish disposition ¶ to the ¶ charge ¶ of stars! My father compounded with my mother under the dragon's tail, and my nativity was under *Ursa major*; so that it follows, I am rough and lecherous. ¶ Tut, I should have been † that I am, had the maidenliest star in the firmament twinkled on my ¶ bastardizing.

‡ The qu's read *his offence honest, strange strange!*

‡ So the qu's; all the rest *surfeits*.

‡ All but the qu's omit *the*.

‡ So the qu's; all the rest *on for by*.

‡ The qu's read *treacherers*; *P.* and all after, *treacherous*. *Chancer* has, *the false treacher*, *Rom. of the Rose*, 7168, p. 265. *Ur*.

‡ The qu's read *spiritual* for *spherical*.

‡ So the qu's; all the rest *on for so*.

‡ *W.* reads *change* for *charge*.

‡ So the qu's; the rest *of a star*.

‡ The qu's read *tut*, the *t* being changed into an *f*; all the rest omit it. *Tut* is an expression of contempt. *Jul. Cæs.* act 5. Ant. *Tut! I am in their hosoms*.

‡ alters *that* to *what*; followed by the rest.

‡ The qu's read *bastardy*.

SCENE

SCENE IX.

To him enter Edgar.

^v *Edgar!*—and ^z *pat*, he comes like the catastrophe of the old comedy; ^y my cue is villainous melancholy, with a sigh like ^z *Tom o' Bedlam*—O, these eclipses ^a do portend these divisions.^b

Edg. How now, brother *Edmund*, what serious contemplation are you in?

Edm. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

Edg. Do you busy yourself ^c about that?

Edm. I promise ^d you, the effects, he ^e writ of, succeed unhappily; ^f *as of unnaturalness between the child and the parent, death, dearth, dissolutions of ancient & amities, divisions in state, menaces and maledictions against king and nobles, needless diffidences, banishment of friends, dissipation of ^h comforts, nuptial breaches, and I know not what.*

^v So the qu's; the rest omit *Edgar!*—and.

^z The qu's read *out* for *pat*.

^y The qu's read *mine* for *my cue*.

^z The qu's read *them* of *Bedlam*.

^a *Do* is omitted by *P.* and all after him.

^b After *divisions*, all but the qu's read *sa, sol, la, me.*—

^c So the qu's; the rest read *with* for *about*.

^d The 1d, 3d, and 4th fo's omit *you*.

^e So the qu's; the rest *writes* for *writ*.

^f What is in italic is omitted by all but the qu's; *J.* indeed puts part of it among his notes, and says he thinks it ought to be inserted in the text, but neglects doing it.

^g The 1d q. reads *armies* for *amities*.

^h The qu's read *coverts*; *J.* reads *courts*.

Edg.

ⁱ Edg. *How long have you been a sectary astronomical?*

Edm. *Come, come; when saw you my father last?*

Edg. ^k Why, the night gone by.

Edm. Spake you with him?

Edg. ^l Ay, two hours together.

Edm. Parted you in good terms? found you no displeasure in him, by word, ^m or countenance?

Edg. None at all.

Edm. Bethink yourself wherein you ⁿ may have offended him: and, at my intreaty, forbear his presence, ^o until some little time hath qualified the heat of his displeasure, which at this instant so rageth in him, that with the mischief of your ^p person it would ^q scarcely allay.

Edg. Some villain hath done me wrong.

Edm. That's my fear. *I pray you have a continent forbearance till the speed of his rage goes slower: and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak. Pray you go, there's my key. If you do stir abroad, go arm'd.*

Edg. *Arm'd, brother?*

Edm. Brother, I advise you to the best, ^r go arm'd: I am no honest man, if there be any good meaning toward you:

ⁱ J. takes no notice of the rest from hence.

^k All but the qu's omit *why*.

^l The qu's omit *ay*.

^m The fo's and R. read *nor*.

ⁿ The 3d and 4th fo's, and all after, omit *may*.

^o The qu's read *till* for *until*.

^p The 1st q. reads *parson*.

^q The qu's read *scarce*.

^r What is in italic is omitted in the qu's.

^s All but the qu's omit *go arm'd*.

I have

ACT I. SCENES X, XI. 31

I have told you what I have seen and heard but faintly; nothing like the image and horror of it. Pray you, away.

Edg. Shall I hear from you anon?

SCENE X.

Edm. I do serve you in this business. [*Exit Edgar.*
A credulous father, and a brother noble,
Whose nature is so far from doing harms,
That he suspects none; on whose foolish honesty
My practices ride easy; I see the business.
Let me, if not by birth, have lands by wit;
All with me's meet, that I can fashion fit. [*Exit.*

SCENE XI.

The duke of Albany's palace.

Enter Goneril, and Steward.

Gon. Did my father strike my gentleman for chiding of his fool?

Stew. Yes, madam.

Gon. By day and night he wrongs me: every hour
He flashes into one gross crime or other,
That sets us all at odds; I'll not endure it.

^c P. and H. omit *do*. Heath would read *I'll serve you, &c.* to make it a proper answer to *Edgar's* question: but I am apt to think it is a proper answer already; by *I do serve you, &c.* is meant *I am your servant in this business*.

^d The fo's call this *scena tertia*.

^e The 1st q. reads *and gentleman*; the 2d *and a gentleman*.

^f So the qu's: all the rest *ay* for *yes*.

His

His knights grow riotous, and himself upbraids us
 On every trifle. When he returns from hunting,
 I will not speak with him; say, I am sick.
 If you come slack of former services,
 You shall do well; the fault of it I'll answer.

Stew. He's coming, madam, I hear him.

Gon. Put on what weary negligence you please,
 You and your ^γ fellows; I'd have it come ^z to question.
 If he ^a distaste it, let him to my sister,
 Whose mind and mine, I know, in that are one,
^b *Not to be over-rul'd. Idle old man,
 That still would manage those authorities,
 That he hath giv'n away.—Now, by my life,
 Old ^c folks are babes again; and must be us'd
 With checks, ^d by flatteries when they're seen abus'd.*
 Remember what ^e I tell you.

Stew. ^f Very well, madam.

Gon. And let his knights have colder look among you;
 what grows of it, no matter; ^g advise your fellows so.

^γ The qu's read *fellow-servants*.

^z The qu's read *is* for *to*.

^a The qu's read *dislike* for *distaste*.

^b These lines in italic were first restored from the old qu's by *Theobald*, and inserted by *W.* and *J.* But *J.* says, that *Shakespeare* perhaps threw these lines away, nor would thank the officiousness of his editors in restoring the passage. So this passage, that *J.* thinks *should not stand* in the text, he has put there; as, a while ago, he neglected to insert a passage which he thought *should stand* in the text. A very reasonable way of proceeding!

^c This is *W.*'s emendation; the rest read *fools* for *folks*.

^d The qu's read *as* for *by*; so *J.*; *W.* reads *not*; *T.* reads *like flatterers when they're seen i' abuse us*.

^e So the qu's; the rest read *I have said* for *I tell you*.

^f The fo's, *R.* and *P.* omit *very*.

^g Before *advise* *H.* inserts *and*.

ACT I. SCENE XII. 33

ⁿ I'll write straight to my sister to hold my ¹ very course.
^k Go, ¹ prepare for dinner. [Exeunt.]

SCENE XII.

Changes to an open place before the palace.

Enter Kent disguised.

Kent. If but as well I other accents borrow;
^m That can my speech ⁿ diffuse, my good intent
 May carry thro' itself to that full issue
 For which I raz'd my likenefs. Now, banish'd *Kent*,
 If thou canst serve where thou dost stand condemn'd,
^o So may it come, thy master whom thou lov'st
 Shall find thee full of ^p labours.

Horns within. Enter Lear, knights, and attendants.

Lear. Let me not stay a jot for dinner. Go, get it ready.
 —How now? what art thou? [To *Kent*.]

Kent. A man, sir.

^b The qu's add *I would breed from hence occasions; and I shall—that I may speak.*

¹ So the qu's; all the rest omit *very*.

^k All but the qu's and *H.* omit *go*; *H.* reads *go and*, not that he had seen the qu's, but to eke out the verse.

^l Before *prepare* *H.* reads *and*.

^m *R.* and all after him, read *and* for *that*.

ⁿ The qu's and 3 fo's read *defuse*; the 4th f. *diffuse*; *R. P.* and *J.* *dfuse*. To *diffuse* here signifies to *disorder*; to put out of a regular course. It is used in other places in this author; *diffused attire*, *diffused sounds*. *H.*—*Let them forth from a saw pit rush at once with some diffused song*, i. e. wild song. *Merry Wives of Windsor*. Though perhaps *Shakespeare* might here write *disguise*.

^o The qu's omit *so may it come*.

^p The qu's read *labour*.

Lear. What dost thou professe? what would'st thou with us?

Kent. I do professe to be no less than I seem; to serve him truly, that will put me in trust; to love him that is honest; to converse with him that is a wise, and says little; to fear judgment; to fight when I cannot choose, and to eat no fish.

Lear. What art thou?

Kent. A very honest-hearted fellow, and as poor as the king.

Lear. If thou^a be as poor for a subject, as he is for a king, thou art poor enough. What would'st thou?

Kent. Service.

Lear. Whom would'st thou serve?

Kent. You.

Lear. Dost thou know me, fellow?

Kent. No, sir; but you have that in your countenance which I would fain call master.

Lear. What's that?

Kent. Authority.

^a *H. and W. read—wise; to say little, &c.*

^b *To eat no fish.*] In queen Elizabeth's time the papists were esteemed, and with good reason, enemies to the government. Hence the proverbial phrase of *he's an honest man, and eats no fish*; to signify he's a friend to the government, and a protestant. The eating fish on a religious account, being then esteemed such a badge of popery, that when it was enjoined for a season by an act of parliament, for the encouragement of the fish-towns, it was thought necessary to declare the reason; hence it was called *Cecil's fast*. To this disgraceful badge of popery *Fletcher* alludes in his *Woman-hater*, who makes the courtesan say, when *Lazarillo* in search of the umbrano's head, was seized at her house by the intelligencers for a traitor—*Gentlemen, I am glad you have discovered him. He should not have eaten under my roof for twenty pounds. And sure I did not like him when he called for fish.* And *Marston's Dutch courtesan*, *I trust I am none of the wicked that eat fish a Friday.* W.

^c All but the qu's read *be'st* for *be*.

^d The qu's and 1st f. read *who* for *whom*.

Lear. What services canst thou do?

Kent. I can keep honest^w counsel, ride, run, mar a curious tale in telling it, and deliver a plain message bluntly. That which ordinary men are fit for, I am qualified in; and the best of me is diligence.

Lear. How old art thou?

Kent. Not so young, ^x fir, to love a woman for finging; nor so old, to doat on her for any thing. I have years on my back forty-eight.

Lear. Follow me, thou shalt serve me, if I like thee no worse after dinner. I will not part from thee yet. Dinner ho, dinner—Where's my knave? my fool?

Enter steward.

Go you, and call my fool hither. ^z You, you, sirrah, where's my daughter?

Stew. So please you—

[*Exit.*

Lear. What says the fellow there? Call the ^a clot-pole back.—Where's my fool? ho!—I think the world's asleep. How now? where's that mungrel?

^b *Knight.* He says, my lord, your ^c daughter is not well.

Lear. Why came not the slave back to me when I call'd him?

^a The 1st q. omits *thou*.

^w So the qu's and 1st f. the rest *counsels*.

^x The qu's omit *fir*.

^y The qu's and fo's have no points but commas till after *yet*. R. P. T. W. and J. put a semicolon after *serve me*, a comma after *dinner*, and a period after *yet*; which makes it nonsense. H. points in the same manner, baiting that, to make sense of it, he puts the period after *from thee*; and reads thus—*from thee. Yet no dinner, &c.*

^z The qu's read *you* but once.

^a R.'s octavo reads *clotpole*; J. *clod-pell*; the qu's *clat-pole*.

^b The qu's gives this speech to *Kent*.

^c The 1st and 2d fo's read *daughters*.

^d *Knight*. Sir, he answer'd ^e me in the roundest manner, he would not.

Lear. He would not!

^d *Knight*. My lord, I know not what the matter is; but, to my judgment, your highness is not entertain'd with that ceremonious affection as you were wont; there's a great abatement ^f of kindness appears as well in the general dependants, as in the duke himself also, and your daughter.

Lear. Ha! say'st thou so?

^d *Knight*. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent, when I think your highness ^g is wrong'd.

Lear. Thou but rememberest me of my own conception: I have perceived a most faint neglect of late, which I have rather blamed as my own jealous curiosity, than as a very pretence and ^h purpose of unkindness; I will look further into't. But where's ⁱ my fool? I have not seen him ^k these two days.

^d *Knight*. Since my young lady's going into *France*, sir, the fool hath much pin'd away.

Lear. No more of that; I have noted it ^{*} well. Go you and tell my daughter, I would speak with her. Go you, call hither my fool. ^l O you sir, you sir, come you hither; who am I, sir?

Enter

^d The qu's give these speeches to a servant.

^e The 3d and 4th fo's, R. P. and H, omit *me*.

^f The qu's omit *of kindness*.

^g The 1st q. and the 1st and 2d fo's, omit *is*.

^h The qu's read *purpose*.

ⁱ The qu's read *this* for *my*.

^k All before P. read *this* for *these*.

^l The qu's omit *well*.

^l So the qu's; the 1st and 2d qu's read *Oh you sir, you, come you hither, sir,*

ACT I. SCENE XII.

37

Enter steward.

Stew. My lady's father.

Lear. My lady's father? my lord's knave!—you whorefon dog, you slave, you cur.

Stew. I am none of ^m these, my lord; ⁿ I beseech your pardon.

Lear. Do you bandy looks with me, you rascal? [*Striking him.*]

Stew. I'll not be ^o struck, my lord.

Kent. Nor tripp'd neither, you base foot-ball player!

[*Tripping up his heels.*]

Lear. I thank thee, fellow. Thou serv'st me, and I'll love thee.

Kent. Come, sir, ^p arise, away. I'll teach you differences. Away, away. If you will measure your lubber's length again, ^q tarry; but away, ^r go to, ^s have you wisdom? ^t so—

[*Pushes the steward out.*]

Lear. Now, ^u my friendly knave, I thank thee. There's earnest of thy service. [*Giving money.*]

fr, who am I fir? and so all the rest, bating that they omit the second *you*.

^m The qu's read *this* for *these*.

ⁿ The qu's read *I beseech you pardon me*.

^o The fo's and R. read *strucken*.

^p The qu's omit *arise, away*.

^q T.'s duodecimo, W. and J. read *sarry again; but, &c.*

^r The qu's omit *go to*.

^s The qu's read *you have wisdom*.

^t The qu's omit *so*.

^u The qu's omit *my*.

S C E N E XIII.

To them enter Fool.

Fool. Let me hire him too. Here's my ^w coxcomb.

[*Giving Kent his cap.*]

Lear. How now, my pretty knave? how dost thou?

Fool. Sirrah, you were best take my coxcomb.

Kent. Why, ^x fool?

Fool. Why? for taking one's part, that's out of favour. Nay, an thou canst not smile as the wind fits, thou'lt catch cold shortly. There, take my coxcomb. Why, this fellow has banish'd two ^y on's daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb. How now, nuncle? Would I had two coxcombs and two daughters.

Lear. Why, my boy?

Fool. If I ^z gave them ^a all my living, ^b I'd keep my ^c coxcombs myself. There's mine, beg another of thy daughters.

^w *Coxcomb.*] Meaning his cap, called so because on the top of the fool or jester's cap was sewed a piece of red cloth, resembling the comb of a cock.
w.

^x So the qu's; the rest for *fool* read *my boy*; which appellation is what *Lear* gives the fool, and not so natural in the mouth of *Kent*. This mistake seems to have happened from the next speech but one, which was taken instead of this in the fo's.

^y So all till *Pi* who alters *on's* to *of his*; so careful is he that even a fool shall speak exact grammar. Follow'd by the rest.

^z So the qu's, and 1st and 2d fo's; the rest read *give for gave*.

^a The qu's read *any* for *all my*.

^b The qu's read *i'de*; the fo's *I'd*; both contractions of *I would*: all the rest read *I'll*.

^c So the qu's and 1st f. all the rest *coxcomb*.

Lear.

Lear. Take heed, sirrah, the whip—

Fool. Truth's a dog ^d that must to kennel; he must be whipt out, ^e when the lady ^f brach may stand by th' fire and stink.

Lear. A pestilent & gall to me.

Fool. Sirrah, I'll teach thee a speech.

[To Kent,

Lear. Do.

Fool. Mark it, ^h nuncle.

Have more than thou showest,
 Speak less than thou knowest,
 Lend more than thou owest,
 Ride more than thou goest,
 Learn more than thou trowest,
 Set less than thou throwest,
 Leave thy drink and thy whore,
 And keep ⁱ in a door,
 And thou shalt have more
 Than two tens to a score.

^k *Kent.* This is nothing, fool.

Fool. Then ^l 'tis like the breath of an unsee'd lawyer, you ^m gave me nothing for't. Can you make no use of nothing, ⁿ nuncle?

^d All but the qu's omit *that*.

^e The qu's read, *when lady o'the brach, &c.*

^f *Nos quidem hodie brach dicimus de cane famined, qua leporem ex odore persequitur.* Spelm. Gloss. in voce *Bracco*.

^g The qu's read *gull* for *gall*.

^h The qu's read *nuckle*.

ⁱ So the qu's and two first fo's: the two last fo's and R. read *in door*; P. and all after *within door*.

^k The qu's give this speech to *Lear*.

^l The qu's omit *'tis*.

^m The two last fo's, R. and P. read *give* for *gave*.

ⁿ The qu's read *nucle*.

Lear. Why, no, boy; nothing can be made out of nothing,

Fool. Pr'ythee, tell him, so much the rent of his land comes to: he will not believe a fool. [To Kent.

° *Lear.* *A bitter fool!*—

Fool. *Dost thou know the difference, my boy, between a bitter fool and a sweet P fool?*

Lear. *No, lad, teach me.*

“ *Fool.* *That lord that counsel'd thee to give away thy land,*

“ *Come place him here by me! ° or do thou for him stand;*

“ *The sweet and bitter fool will presently appear,*

“ *The one, in motley here; the other, found out there.*

“ *Lear.* *Dost thou call me fool, r boy?*

“ *Fool.* *All thy other titles thou hast given away; that thou wast born with.*

“ *Kent.* *This is not altogether fool, my lord.*

“ *Fool.* *No, faith; lords and great men will not let me; if I had a monopoly s out, they would have part t an't; u and w ladies too, x they will not let me have all*

° What is in italic is omitted, or degraded to the margin, by P. and H. and what has the commas prefixed is omitted in the fo's and R. By which we see that P. by omitting from the fo's, and restoring (and that but in part) from the qu's, has made the passage incoherent; for the speech which gave occasion to *Lear's*, *Dost thou call me fool, boy?* as this does to the three speeches following, is left out in P. and H.

P So the qu's; the rest read *one* for *fool*.

q *Or* is here added; both the sense and measure point out that there is a word lost in this place; and the sense shews it to be *or*.

r P. and H. omit *boy*.

s So the qu's; *a monopoly out*, i. e. a patent out of court for being sole fool. The rest read *on't* for *out*.

t So the 1st q. *an't* is a clownish way of pronouncing *on't*; the 2d q. and the rest read *on't*.

u For *and*, P. and all after read *nay the*.

w The 2d q. reads *lodes* for *ladies*.

x All but the qu's read *they'll for they will*.

ACT I. SCENE XIII.

41

" ' the fool to myself, they'll be snatching." —² Give me an egg, nuncle, and I'll give thee two crowns.

Lear. What two crowns shall they be?

Fool. Why, after I have cut the egg i'th' middle and eat up the meat, the two crowns of the egg. When thou clovest thy ^a crown i'th' middle and gav'st away both parts, thou bor'st thine ass on thy back o'er the dirt. Thou hadst little wit in thy bald crown, when thou gav'st thy golden ^b one away. If I speak like myself in this, let him be whipp'd that first finds it ^c so.

Fools ^d had ne'er less ^e grace in a year, [Singing.

For wise men are grown foppish;

And know not how their wits ^f to wear,

Their manners are so apish.

Lear. When were you wout to be so full of songs, firrah?

Fool. I have us'd it, nuncle, e'er since thou mad'st thy daughters thy ^g mothers; for when thou gav'st them the rod, and put'st down thy own breeches,

Then they for sudden joy did weep, [Singing.

And I for sorrow sung,

That such a king should play bo-peep,

And go the ^h fools among.

Pr'ythee, nuncle, keep a schoolmaster that can teach thy fool to lye; I would fain learn to lye.

¹ So the 1st q. the 2d q. and the rest omit *the*.

² The fo's and R. read, *Nuncle, give me an egg, and, &c.*

³ The 1st f. reads *crowns*.

⁴ J. reads *crown* for *one*.

⁵ W. reads *sooth*, i. e. *truth*, for *so*.

⁶ P. and all after read *ne'er had less*, &c.

⁷ The qu's read *wit* for *grace*.

⁸ The qu's read *do* for *to*.

⁹ The qu's read *mother*.

¹⁰ The 1st and 2d fo's read *foole*.

Lear.

Lear. ⁱ If you lye, ^k firrah, we'll have you whip'd.

Fool. I marvel what kin thou and thy daughters are: they'll have me whipt for speaking true; thou wilt have me whip for lying; and sometimes I am whipt for holding my peace, I had rather be any kind of thing than a fool, and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing i'th' middle; here comes one o'th' parings.

S C E N E XIV.

To them enter Gonerill.

Lear. How now, daughter? what makes that frontlet on? You are too much of late ^j i'th' frown.

Fool. Thou wast a pretty fellow, when thou hadst no need to care for her ^l frown; ^m now thou art an O without a figure: I am better than thou art now; I am a fool, thou art nothing.—Yes, forsooth, I will hold my tongue; [*to Gonerill*] fo your face bids me, tho' you say nothing.

Mum, mum, he that keeps ⁿ neither crust nor crumb,

Weary of all, shall want some.

[*Singing.*

^o That's a sheal'd peascod.

Gon. Not only, sir, ^p this your all-licens'd fool,
But ^q other of your insolent retinue,

ⁱ The 1st q. the fo's, and R. read *and for if*.

^k The qu's omit *firrah*.

^l So the qu's; the rest *frowning*.

^m The 2d q. reads *thou* for *now*.

ⁿ So the qu's; all the rest *nor*.

^p W. reads *thou'rt* for *that's*.

^q J. reads *thus*.

^r J. reads *others*.

ACT I. SCENE XIV.

42

Do hourly carp and quarrel, breaking forth
 In rank, and not to be endured riots, ^r fir.
 I ^s had thought, by making this well-known unto you,
 ' To have found a safe redrefs; but now grow fearful,
 By what yourself too late have spoke and done,
 That you protect this course, and put ^u it on
 By your allowance; if you should, the fault
 Would not 'scape censure, nor the ^w redresses sleep,
 Which, in the tender of a wholesome weal,
 Might in their working do you that offence,
^x Which else were shame, that then necessity
^y Will call discreet ^z proceeding.

Fool. For you know, nuncle,
*The hedge sparrow fed the cuckow so long,
 That ^a it had ^b its head bit off ^c by ^d its young.*
 So out went the candle, and we were left darkling.

Lear. Are you our daughter?

Gon. ^d Come, fir;

I would you would make use of ^e that good wisdom,

^r T. W. and J. omit *fir*.

^s So all before P. who omits *had*; followed by the rest.

^t So all before P. who alters it, *' have*; followed by the rest.

^u The qu's omit *it*.

^w The qu's read *redresse*.

^x The qu's read *that* for *which*.

^y The qu's read *must* for *will*.

^z The qu's read *proceedings*.

^a The 1st f. reads *its*.

^b The qu's read *it*.

^c The qu's read *be it* for *by its*.

^d All but the qu's omit *come, fir*.

^e So the qu's; all the rest *your that*. If we read *your*, we make the next clause of the sentence, *whereof I know you are fraught*, unnecessary.

Whereof

† Whereof I know you are fraught, and put away
These dispositions, ‡ which of late ^h transform you
From what you rightly are.

Fool. May not an ass know when the cart draws the horse?
Whoop, *Jug*, I love thee.

Lear. Does any here know me? † Why this is not *Lear*.
Does *Lear* walk thus? speak thus? where are his eyes?
Either his motion ^k weakens, ^l or his discernings
Are ^m lethargy'd—— ⁿ Ha! waking? 'Tis not so.
Who is it that can tell me ^o who I am?
Lear's shadow? I would learn ^p that; for by the marks
^q Of substantiality, knowledge, and reason,
I should be fast persuaded I had daughters.

Fool.

† Perhaps this is a mistake of the printer, for *wherewith*. To be fraught
of, is hardly English.

‡ The qu's read *that* for *which*.

^h So the qu's; the rest *transport*.

† All but the qu's omit *why*.

^k The 1st q. reads *weaknes*; the 2d q. *weakness*.

^l All but the qu's omit *or*.

^m The qu's read *lethergy*.

ⁿ The qu's read *sleeping or waking*; *ha! sure 'tis not so*.

^o The fo's, R. and J. read

—— *who I am*.

Fool. *Lear's shadow*.

Lear. *Your name, fair gentlewoman, &c.*

^p All but the qu's omit *that*.

^q The qu's read (bating that they have not the two *of's* between the
crotchets which are put in by P. and read by T. H. and W.)

Of sovereignty, [of] knowledge, and [of] reason,

I should be false persuaded I had daughters.

Now it is plain that knowledge and reason are not the marks of sovereignty,
for then every man would be a king: therefore *Shakespear* could never write
sovereignty, as it stands in the qu's. Again if we admit of P.'s *of's* (but it
is unlikely that two omissions of the same word should happen so near together)

^r Fool. Which ^s of thee will make an obedient father.

Lear. Your name, fair gentlewoman ?

Gen. ^t Come, sir ;

This admiration is much of the favour
Of other your new pranks. I do beseech you
To understand my purposes aright.

^u As you are old and reverend, ^w you should be wise.

Here do you keep ^x a hundred knights and squires,
Men so disorder'd, so ^y debosh'd and bold,

That this our court infected with their manners,
Shows like a riotous inn ; epicurism and lust

^z Make ^a it more like a tavern or a brothel,

Than a ^b grac'd palace. ^c The shame itself doth speak

ther) then by *W.*'s explanation of it, the *sovereignty of knowledge* is the understanding. So we shall have this sense, *For by the marks of understanding and of reason I should be false persuaded I had daughters.* Who sees not how bald this is ? The plain case is this ; *Lear* says he would learn whether he is a shadow or no : for by knowledge and reason, the consciousness of which prove him to be a substance, he should be fully persuaded he had daughters ; though the behaviour of this is enough to make him doubt it. So that the sense seems naturally to lead us to alter *sovereignty* to *substantiality*, and *false* to *fast, full, or firm.*

^r This speech is omitted in all but the qu's.

^s The qu's read *which they will make, &c.* So that *of thee* is set down conjecturally.

^t So the qu's ; the rest omit *come*, and read *sir* after *admiration.*

^u *R.* and all after read, *you, as you're old, &c.*

^w All but the qu's omit *you.*

^x The 1st q. reads *a hundred* ; the 2d *one hundred.*

^y The qu's read *deboish* ; the fo's and *R.*'s oct. *deboish'd* ; all the rest *deboish'd.*

^z The fo's read *makes.*

^a The qu's omit *it.*

^b The qu's read *great for grac'd.*

^c *P.* omits *the* ; followed by all but *J.*

For

For instant remedy. Be ^d then desir'd
 By her, that else will take the thing she begs,
 • Of fifty to disquantity your train;
 And the ^f remainder that shall still depend,
 To be such men as may befort your age,
 ■ And know themselves and you.

Lear. Darkness and devils!

Saddle my horses, call my train together.—
 Degenerate bastard! I'll not trouble thee;
 Yet have I left a daughter.

Gon. You strike my people, and your disorder'd rabble
 Make servants of their betters.

S C E N E XV.

To them Enter Albany.

Lear. ^h Fool! that too late repent'st—ⁱ O, fir, are you
 come? Is it your will? speak, fir. [*To Alb.*] — ^k Prepare
 my horses.— [*To his servants.*

Ingratitude,

^d The qu's read *thou for then*.

^e All before *P.* read *a little for of fifty*.

A little is the common reading; but it appears from what *Lear* says in the next scene, that this number fifty was required to be cut off, (which as the edition stood) is no where specified by *Gonerill*. *P.*

^f So the qu's; all the rest *remainders*.

^g So the ad q. the 1st reads *that for and*; the fo's and *R.* *which*.

^h The 1st q. reads *we that too late repent's*; the ad *we that too late repent's us*: the rest *woe! that too late repents*. But what sense can be made of any of these readings? The above is not an unlikely conjecture.

ⁱ The fo's, *R.* and *P.* omit *O, fir, are you come?*

^k *R.* and all after direct this whole verse to be spoken to *Albany*; but the latter part of it is certainly spoke to his servants. He was going to ask whether

Ingratitude, thou marble-hearted fiend,
More hideous, when thou shew'st thee in a child,
Than the sea-monster.

Alb. Pray, sir, be patient.

Lear. Detested kite! thou liest. [To Gonerill.
My train are men of choice and rarest parts,
That all particulars of duty know,
And in the most exact regard support
The worships of their P name. O most small fault!
How ugly didst thou in *Cordelia* shew!

Which, like an engine, wrenched my frame of nature
From the fixt place, drew from my heart all love,
And added to the gall. O *Lear, Lear!*

Beat at this gate that let thy folly in, [Striking his head.
And thy dear judgment out.—Go, go, my people.

Alb. My lord, I am guiltless, as I am ignorant,
Of what hath moved you.

Lear. It may be so, my lord—
Hear, nature, hear; dear goddesses, hear!
Suspend thy purpose, if thou didst intend

that it was *Albany's* will that he should be used thus; but his rage and impetu-
tance make him start from the point, and order his horses a second time.
The qu's read *is it your will that we prepare any horses?*

¹ *Upton* (on *Shakespeare* p. 203) conjectures, *than i'th' sea monster.*

² *H.* reads *pray you, sir, be patient.* The qu's omit this speech.

³ The 1st q. reads *li?* for *liest*; the 2d *lessen.*

⁴ The qu's read *and* for *are.*

⁵ So the qu's and fo's; all the rest read *names.*

⁶ The qu's read *that* for *which.*

⁷ So the qu's and *H.* the rest read *O Lear, Lear, Lear!*

⁸ The qu's omit *of what hath moved you.*

⁹ The qu's read *hearke* for *hear.*

¹⁰ This *hear* is omitted in the qu's.

¹¹ After *hear,* *P.* and all after him but *J.* read *a father.*

To make this creature fruitful ;
 Into her womb convey sterility,
 Dry up in her the organs of increase,
 And from her derogate body never spring
 A babe to honour her ! If she must teem,
 Create her child of spleen, that it may live,
 And be a ^w thwart disnatur'd torment to her ;
 Let it stamp wrinkles in her brow of youth,
 With ^x cadent tears fret channels in her cheeks ;
 Turn all her mother's pains and benefits
 To laughter and contempt ; that she may feel
 How sharper than a serpent's tooth it is,
 To have a thankless child.— ^y Away, away. [Exit.

Alb. Now, gods, that we adore, ^z whereof comes this ?

Con. Never afflict yourself to know ^a the cause,
 But let his disposition have that scope,
^b That dotage gives it.

Re-enter Lear.

Lear. What, fifty of my followers at a clap ?
 Within a fortnight ?——

Alb. What's the matter, sir ?

^w The qu's read *thou'rt disnatur'd* for *thwart disnatur'd*.

^x The qu's read *accent tears*; *W.* and *T.* read *cadent tears*.

^y The qu's read *go, go, my people*. But *away, away*, seems better than a repetition of the words he had used at the end of the speech before. At the same time (for the fo's and *R.* direct *Exit*, which is omitted by *P.* and all after) he flings out in a rage ; but returns presently to vent more reproaches and curses, which his rage suggested.

^z *J.* reads *wherefore*.

^a So the qu's ; the 1st *f.* reads for *the cause, more of it*; the rest of it, omitting *more*.

^b The fo's, *P.*, *F.* and *H.* read as for *that*.

Lear.

ear. I'll tell thee——Life and death! I am aſham'd
 That thou haſt power to ſhake my manhood thus; [To Gon.
 That theſe hot tears, ^c which break from me perforce,
^d Should make thee worth them.—Blaſts and fogs upon thee!
 Th' untented woundings of a father's curſe
^e Pierce every ^f ſenſe about ^g thee! Old fond eyes,
^h Beweep this cauſe again, I'll pluck ⁱ ye out,
 And ^k caſt you, with the waters that you ^l make,
 To temper clay. ^m Ha! ⁿ is it come to this?
^o Let it be ſo: ^p I have another daughter,
 Who, I am ſure is kind and comfortable;
 When ſhe ſhall hear this of thee with her nails
 She'll ^q flay thy ^r wolfiſh viſage. Thou ſhalt find,
 That I'll reſume the ſhape, which thou doſt think
 I have caſt off for ever. ^s Thou ſhalt I warrant thee.

[*Exeunt Lear and attendants.*]

^c The qu's read *that for which.*

^d The qu's read *Showld make the worſt blaſts and fogs upon the untented* (2d q. *natender, ſo P.*) *woundings, &c.*

^e The 2d q. read *peruſe for pierce.*

^f *W.* reads *fence.*

^g The qu's read *the old fond eyes, &c.*

^h So the qu's, 1ſt f. *T. W.* and *J.* the other fo's *beweep thee once again;*
R. P. and *H.* *beweep her once again.*

ⁱ The qu's read *you for ye.*

^k The qu's read *you caſt for caſt you.*

^l So the qu's; the 1ſt and 2d fo's *loofe for make;* the reſt *loſe.*

^m The qu's read *yea for ha!*

ⁿ The 1ſt q. reads *is't for is it.* The fo's and *R.* omit *is it come a this?*

^o The qu's omit *let it be ſo.*

^p The qu's read *yet have I left a daughter.*

^q The qu's read *flay;* all the reſt *ſlea.*

^r So *T. W.* and *J.* the reſt *wolviſh.*

^s All but the qu's omit *thou ſhalt I warrant thee.*

S C E N E X V I.

Gon. Do you mark that, ' my lord ?

Alb. I cannot be so partial, *Gonerill,*

To the great love I bear you,——

Gon. ^u Pray you, ^w be content. ^x What, *Oswald,* ho!—
You, ^y sir, more knave than fool, after your master. [*To the
fool.*

Fool. Nuncle *Lear,* nuncle *Lear,* tarry, ^z and take the fool
with ^a thee.

A fox, when one has caught her,
And such a daughter,
Should sure to the slaughter,
If my cap would buy a halter;
So the fool follows after.

[*Exit.*

^b Gon. *This man hath had good counsel.—A hundred knights!*
'Tis politic, and safe, to let him keep
At point a hundred knights; yes, that on ev'ry dream,
Each buz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers,
And hold our lives ^d at mercy. Oswald, I say.

Alb. *Well, you may fear too far.*

^c All but the qu's omit *my lord.*

^u The qu's read *come, sir, no more, for pray you, be content.*

^w *Be* is not in the fo's; R. first puts it in.

^x The qu's omit *what, Oswald, ho!*

^y The qu's omit *sir.*

^z All but the qu's omit *and.*

^a The qu's omit *thee.*

^b What is in italic is omitted in the qu's.

^c H. reads *is't* for *'tis.*

^d The fo's and R. read *in* for *at.*

Gon.

ACT I. SCENE XVI.

32

Gon. Safer than trust too far.
 Let me still take away the harms I fear,
 Not fear still to be ^c taken. I know his heart!
 What he hath utter'd, I have writ my sister;
 If ^f she sustain him and his hundred knights,
 When I have sbew'd th' unfitness—

Enter Steward.

g How now, Oswald?

What, have you writ that letter to my sister?

Stew. h Yes, madam.

Gon. Take you some company, ⁱ and away to horse;
 Inform her full of my particular ^k fears,
 And thereto add such reasons of your own,
 As may compact it more. ^l Go, get you gone,
 And ^m hasten your return. [Exit Steward.]

ⁿ No, no, my lord,

^o This milky, gentle, easy course of yours,

^c P. and all after but J. read *harm'd* for *taken*.

^f So the 1st and 2d fo's: the rest *she'll*.

^g The qu's read — *what Oswald, ho!*

Osw. *Here, madam.*

Gon. *What have you writ this letter, &c.*

^h So the qu's, the fo's, J. the rest *ay*.

ⁱ P. and H. omit *and*.

^k The fo's, R. and J. read *fear*.

^l There is no word in the place of *go* in either qu's, fo's, or R.; P. puts *so*; followed by the rest.

^m For *hasten* the 2d q. reads *after*.

ⁿ The qu's read *now, my lord, &c.*

^o All the editions read *this milky* (2d q. *mildre*) *gentleness and course, &c.*, so that the alteration in the text is conjectural.

Though I ^p condemn ^q not, yet under ^r your pardon,
^s You are much more ^t at task for want of wisdom,
 Than ^w prais'd for ^x harmless mildness.

Alb. How far your eyes may pierce, I cannot tell;
 7 Striving to better, oft we mar what's well.

Gon. Nay, then——

Alb. Well, well, th' event.

[*Exeunt.*]

S C E N E XVII.

² *A court-yard belonging to the Duke of Albany's palace.*

Enter, Lear, Kent, ^a Gentleman, and Fool.

Lear. [to a Gentleman.] Go you before to *Gloster* with these letters.—— You with this to my daughter *Regan*. [to *Kent*.] Acquaint my daughter no further with any thing you know, than comes from her demand out of the letter; if your diligence be not speedy, I shall be there ^b before you.

^p The qu's read *dislike* for *condemn*.

^q After *condemn*, *P.* and all after read *it*.

^r *Your* is conjectural, being in none of the editions.

^s The 1st f. reads *your are*, &c.

^t For *at task* the 1st q. reads *attask*; which perhaps *Shakespeare* might have written, meaning thereby *call'd to task*. The 2d q. reads *alapt* for *at task*.

^w The qu's read *praise*.

^x So *R. P.* and *H.* the rest read *harmful*.

^y The qu's read *striving to better* ought, *we mar*, &c.

^z This description of the scene first given by *T.* followed by *W.* and *J.*

^a The qu's omit, the rest add *Gentleman* after *Kent*: and rightly: for it is plain the letter to *Regan* was sent by *Kent*; those to *Gloster* by another: the order to *Kent* is left out; I have therefore supplied it.

^b So the qu's; all the rest *afore*.

Kent.

Kent. I will not sleep, my lord, till I have delivered your letter. [Exit.

Fool. If a man's ^c brains ^d were in his heels, wer't not in danger of kibes?

Lear. Ay, boy.

Fool. Then I pr'ythee, be merry, thy wit shall ^e not go slipshod.

Lear. Ha, ha, ha.

Fool. Shalt see, thy other daughter will use thee kindly; for though she's as like this as a crab's like an apple, yet ^f I can tell what I can tell.

Lear. ^g Why what can't thou tell, my boy?

Fool. She will taste as like this, as a crab does to a crab. ^h Thou can't not tell why one's nose stands i'th' middle ⁱ of one's face?

Lear. No.

Fool. Why to ^k keep one's eyes of either ^l side one's nose, that what a man cannot smell out, he may spy into.

Lear. I did her wrong——

Fool. Can't tell how an oyster makes his shell?

Lear. No.

Fool. Nor I neither; but I can tell why a snail has a house.

Lear. Why?

^c P. alters this to *brain*; followed by all after.

^d The 1st q. reads *where*.

^e The qu's read *here* for *not*.

^f The qu's read *I can what I can tell*.

^g So the qu's; the rest *what can't tell, boy?*

^h So the qu's; the 1st and 2d fo's *thou can't tell, &c.* the 3d f. and all after *can't thou tell, &c.*

ⁱ The qu's read *of his face*; the fo's and R. *on's face*.

^k The qu's read *keep his eyes on either side his nose, &c.*

^l The fo's read *side's nose, &c.*

Fool. Why, to put's head in, not to give it away ^m to his daughters, and leave his horns without a case.

Lear. I will forget my nature.—So kind a father!—
Be my horses ready?

Fool. Thy asses are gone about them. The reason, why the seven stars are no more than seven, is a pretty reason.

Lear. Because they are not eight.

Fool. Yes ^o indeed; thou would'st make a good fool.

Lear. To take't again perforce—Monster ingratitude!

Fool. If ^p thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

Lear. How's that?

Fool. Thou should'st not have been old, ^q before thou had'st been wife.

Lear. ^r O, let me not be mad, not mad, sweet heav'n!
Keep me in temper; I would not be mad.

Enter Gentleman.

^s How now, are the horses ready?

Gent. Ready, my lord.

Lear. Come, boy.

Fool. She that's ^t a maid now, and laughs at my departure,
Shall not be a maid long, ^u unless things be cut shorter.

[*Exeunt.*]

^m The ad q. reads *unto* for *to*.

ⁿ The qu's read *daughter*.

^o The qu's omit *indeed*.

^p So the qu's, and two 1st fo's; the rest *you were*.

^q So the qu's; the rest *till for before*.

^r The qu's read *O let me not be mad, sweet heaven! I would not be mad, keep me, &c.*

^s The qu's omit *how now*.

^t The qu's omit *a*.

^u The qu's read *except for unless*;

ACT II.

SCENE I.

A castle belonging to the Earl of Glo'ſter.

Enter Edmund and Curan, ſeverally.

Edmund.

SAVE thee, *Curan.*

Curan. And you, ſir. I have been with your father, and given him notice that the Duke of *Cornwall*, and ^a *Regan* his Dutcheſs, will be here with him ^b this night.

Edm. How comes that ?

Curan. Nay, I know not ; you have heard of the news abroad ; I mean the whiſper'd ones ; for ^c they are yet but ^d ear-kiffing arguments.

Edm. Not I ; pray you, what are they ?

^e *Cur.* *Have you heard of no likely wars towards 'twixt the ^f two Dukes of Cornwall and Albany.*

Edm. Not a word.

Cur. You may ^g then in time. Fare you well, ſir. [*Exit.*]

^a The qu's omit *Regan.*

^b The qu's omit *to-night.*

^c The qu's read *there* for *they.*

^d The qu's read *ear-buffing.*

^e The two ſpeeches in italic are omitted in the 1d q.

^f All but the q. omit *two.*

^g After *may* all but the qu's infer *do.*

S C E N E II.

Edm. The duke be here to-night? the better! best!
 This weaves itself perforce into my business;
 My father hath set guard to take my brother,
 And I have one thing of a ^h queazy question
 i Which I must act. Briefness, and fortune work!
 Brother, a word. Descend. Brother, I say;—

Enter Edgar.

My father watches; O ^k fir, fly this place,
 Intelligence is given where you are hid;
 You have now the good advantage of the night—
 Have you not spoken 'gainst the Duke of Cornwall ^l aught?
 He's coming hither now i'th' night, ^m i'th' haste,
 And *Regan* with him; have you nothing said
 n Upon his party 'gainst the Duke of *Albany*?
 o Advise yourself.

Edg. I'm sure on't, not a word.

Edm. I hear my father coming. Pardon me—
 p In cunning, I must draw my sword upon you—
 q Draw; seem to defend yourself.

^h The qu's read *quezie*.

ⁱ The qu's read *which must aske briefnesse and fortune help*.

^k The qu's omit *fir*.

^l All but the qu's omit *aught*.

^m P. omits *i'th'*. H. reads *in* for *i'th'*.

ⁿ J. would read *against his party for the Duke of Albany*.

^o The qu's read *advise your*—

^p The qu's read *in craving, &c.*

^q The qu's omit *draw*.

Now,

Now, quit you well——

Yield——Come before my father—— ' Light ho, here!

' Fly, brother—— ' Torches, torches!——So farewell,

[Exit Edgar.

Some blood, drawn on me, would beget opinion [Wounds
his arm.

Of my more fierce endeavour. I have seen drunkards

Do more than this in sport. Fathèr! father!

Stop, stop. No help?

S C E N E III.

To him enter Glo'ster and servants with torches.

Glo. Now, Edmund, where's the villain?

Edm. Here stood he in the dark, his sharp sword out,

' Mumbling of wicked charms, conj'ring the moon
To stand w his auspicious mistress.

Glo. But where is he?

Edm. Look, sir, I bleed.

Glo. Where is the villain, Edmund?

Edm. Fled this way, sir, when by no means he could——

Glo. Pursue him, ' ho! Go after.—— By no means, what?

Edm. Persuade me to the murder of your lordship;
But that, I told him, the ' revenging gods

' The qu's read *light beere, beere.*

° The qu's read *hie, brother, hie.*

† So the qu's and 1st f. the rest have *torches* but once.

‡ The qu's read *warbling* for *numbling.*

§ The 1st and 2d fo's omit *his.*

¶ The qu's omit *ho!*

‡ The qu's read *revengive.*

'Gainst parricides did all ^a their ^a thunders bend,
 Spoke with how manifold and strong a bond
 The child was bound to th' father.—Sir, ^b in fine,
 Seeing how lothly opposite I stood
 To his unnatural purpose, ^c in fell motion
 With his prepared' sword he charges home
 My unprovided body, ^d lanc'd my arm ;
^e But when he saw my best ^f alarm'd spirits
 Bold in the quarrels ^g right, rouz'd to th' encounter,
 Or whether ^h 'ghasted by the noise I made,
ⁱ Full suddenly he fled.

Glo. Let him fly far ;

Not in this land shall he remain uncaught ;
^k And found—Dispatch—The noble Duke my master,
^l My ^m worthy arch and patron comes to-night ;
 By his authority I will proclaim it,
 That he ⁿ which finds him shall deserve our thanks,

^a So the qu's and *J.* all the rest read *the* for *their*.

^a So the qu's; all the rest read *thunder*.

^b The qu's read *in a fine*.

^c The qu's read *with* for *in*.

^d The 1st q. reads *lanc't*; the 2d *launc't*; so *R. P.* and *H.* the 5o's *lasc'd*.

^e So the qu's; all the rest read *and* for *but*.

^f So the qu's, and 1st, 2d, and 3d fo's; the 4th f. *alarm'd*; all the rest *alarmed*.

^g The 1st q. reads *rights*.

^h *'Ghasted*, contraction of *agbasted*, i. e. *affrighted*. All editions read *gasted*.

^l The qu's read *but* for *full*.

^k *W.* reads *and found, dispatch'd*.

T. reads *my worthy and arch-patron, &c.*

^m The 4th f. reads *worth*.

ⁿ *T.*'s duodecimo reads *who* for *which*; followed by *W.* and *J.*

Bringing

Bringing the murderous ° cautiſſ to the ſtake ;
He that conceals him, death.

Edm. When I diſſuaded him from his intent,
And found him pight to do it, with curſt ſpeech
I threaten'd to diſcover him. He replied,
Thou unpoſſeſſing baſtard ! doſt thou think
If I would ſtand againſt thee, P could the Q repoſure
Of any truſt, virtue, or worth in thee
Make thy words faith'd ? no ; ' what I ſhould deny
(As this I would, S ay, though thou didſt produce
My very character) ' I'd turn it all
To thy ſuggeſtion, plot, and damned U practice ;
And thou muſt make a dullard of the world,
If they not thought the profits of my death
Were V very pregnant and potential X ſpurs
To make thee ſeek it. [Trumpets within.

Glo. * Strong and faſten'd villain !

° So the qu's ; the reſt coward for cautiſſ.

P So the qu's ; all the reſt would for could, except H. who omits it here, and inſerts would in the next line but one, would make thy words, &c.

Q So the qu's ; all the reſt repoſal.

' The fo's read what ſhould I deny ; R. and P. by what I ſhould deny ; H. what I'd deny. W. ſays, the ſenſe and grammar requires we ſhould read and point—no, when I ſhould deny ; followed by J. but the ſenſe is plain without alteration ; what I ſhould deny myſelf to be guilty of, I would lay to thy charge.

U So the qu's ; the fo's and R. had left out ay ; P. to complete the meaſure reads although for ay, though ; followed by all the reſt.

V The three firſt fo's read I'd ; the 4th I'll ; H. read would for I'd.

X The qu's read pretence for practice.

W S. omits very, which is in all the editions beſides.

X The fo's and R. read ſpirits for ſpurs.

° So the qu's ; the fo's and R. O ſtrange and faſten'd villain ! P. and all after, O ſtrange, faſten'd villain.

Would

Would he deny his letter?—^γ I never got him.—
 Hark, the duke's trumpets! I know not ^z why he comes.—
 All ports I'll bar; the villain shall not 'scape;
 The duke must grant me that; besides, his picture
 I will send far and near, that all the kingdom
 May have ^a due note of him. And of my land,
 Loyal and natural boy, I'll work the means
 To make thee capable.

S C E N E IV.

Enter Cornwall, Regan, and attendants.

Corn. How now, my noble friend? Since I came hither,
 Which I can call but now, I have heard ^b strange news.

Reg. If it be true, all vengeance comes too short,
 Which can pursue th' offender. How ^c does my lord?

Glo. ^d O madam, my old heart is crack'd, 't's crack'd.

Reg. What, did my father's godson seek your life?
 He whom my father nam'd? Your *Edgar*? ^f

Glo. ^e O lady, lady, shame would have it hid.

Reg. Was he not companion with the riotous knights,

^γ After *letter*, *said he?* is inserted, and *I never got him* omitted, by the fo's, R. P. and H.—H. puts *bark!* at the end of this line to make up the measure, reading *bark!* twice.

^z For *why*, the 1st f. reads *where*; the other fo's *where*.

^a The qu's omit *due*.

^b The fo's and R. read *strangeness* for *strange news*.

^c The qu's and 1st f. read *doth* for *does*.

^d The qu's omit *O*.

^e The qu's read *is* for *it's*.

^f After *Edgar* H. puts *be?* to complete the measure.

^g For *O* the qu's read *I*, . c. ay.

That

ACT II. SCENE IV.

68

That ^b tend upon my father?

Glo. I know not, madam. 'Tis too bad, too bad.

Edm. Yes, madam, he was ¹ of that comfort.

Reg. No marvel then, though he were ill-affected;
'Tis they have put him on the old man's death,
To have ^k the waste and spoil of ^l his revenues.
I have this present evening from my sister
Been well inform'd of them; and with such cautions,
That if they come to sojourn at my house,
I'll not be there.

Corn. ^m Nor I, assure thee, *Regan.*

Edmund, I ⁿ hear that you have shewn your father
A child-like office.

Edm. ^o 'Twas my duty, sir.

Glo. He did ^p bewray his practice, and receiv'd
This hurt you see, striving to apprehend him.

Corn. Is he pursued?

Glo. Ay, my good lord ^q.

Corn. If he be taken, he shall never more
Be fear'd of doing harm. Make your own purpose,

^b The qu's read *tends*; the fo's, R. and P. *tended*; H. *tended on for tend upon*.

¹ The qu's omit *of that comfort*.

^k So the 1st q. the 2d for *the waste and spoil* reads *these—and waste*; all the rest *th' expence and waste*.

^l Before *his* the 2d q. reads *this*; the three last fo's, R. P. and H. omit *his*.

^m T.'s duodecimo reads *nor I, I assure thee, &c.* which W. and J. follow.

ⁿ The qu's read *heard*.

^o So the qu's, T. W. and J.; the 1st and 2d fo's *it was*; the 2d, 3d, and R. *it is*; P. and H. *it's*.

^p The qu's read *betray*.

^q After *lord*, H. adds *be it*.

How in my strength you please. † As for you, *Edmund*,
 Whose virtue and obedience † doth in this instance
 So much commend itself, you shall be ours ;
 Natures of such deep trust we shall much need :
 You we first seize on.

Edm. I shall serve you † truly,
 However else.

Glo. † For him I thank your grace.

Corn. You know not why we came to visit you——

Reg. † Thus out of season † threading dark-ey'd night ;
 Occasions, noble *Gloster*, of some † poise,
 Wherein we must have use of your advice.—
 Our father he hath writ, so hath our sister,
 Of † differences, which I † best thought it fit
 To answer from our † home : the sev'ral messengers
 From hence attend dispatch. Our good old friend,
 Lay comforts to your bosom ; and bestow
 Your needful counsel to our † business,

† The qu's and 1st f. omit *as*.

• This is *Heath's* conjecture, from *W.'s* alteration (followed by *J.*) *wh*
virtue and obedience in this instance so much commends, &c. The editions
 fore read—*doth this instant, &c.*

† After *you*, all but the qu's read *fir*.

‡ *P.* and all after omit *for him*.

‡ *R.'s* duodecimo, *P.* and *H.* give this first line of *Regan's* speech
Cornwall; but without necessity; for *Regan* may be here supposed officious
 to complete *Cornwall's* sentence.

× The qu's read *threatning*; *T.* conjectures *treading*.

‡ So the 1st q. and *W.*; all the rest *prize* for *poise*.

‡ The ad q. reads *defences*.

‡ The 1st q. reads *left* for *best*.

‡ The ad q. reads *band* for *home*.

‡ So the qu's; the rest *businesses*.

Which ^d craves the instant use.

Glo. I serve you, madam.

Your graces are right welcome.

[*Exeunt.*]

S C E N E V.

Enter Kent, and Steward, severally.

Stew. Good ^e even to thee, friend. Art of ^f the house?

Kent. Ay.

Stew. Where may we set our horses?

Kent. I' th' mire.

Stew. Pr'ythee, if thou ^g lov'st me tell me.

Kent. I love thee not.

Stew. Why then I care not for thee.

Kent. If I had thee in ^h *Lipbury* pinfold, I would make thee care for me.

Stew. Why dost thou use me thus? I know thee not.

Kent. Fellow, I know thee.

Stew. What dost thou know me for?

Kent. A knave, a rascal, an eater of broken meats, a base, proud, shallow, beggarly, ⁱ three-suited, hundred-pound, filthy, worsted-stocking knave; a lily-liver'd, action-taking ^k knave; ^l a whoreson, glass-gazing, ^m super-serviceable,

^d So the qu's and fo's; the rest *crave*.

^e So the qu's; P. and T. *evening*; W. *dawning*; the rest *dawning*.

^f So the qu's; the rest *this for the*.

^g The qu's read *love for lov'st*.

^h Perhaps *Ledbury*.

ⁱ The qu's read *three-sweeted*.

^k The fo's, R. P. and H. omit *knave*.

^l The fo's, R. P. and H. omit *a*.

^m The qu's omit *super-serviceable*.

▪ finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service; and art nothing but the composition of a knave, beggar, pander, and the son and heir of a mungril bitch; ° one whom I will beat into P clamorous whining, if thou † deny'st the least syllable of † thy addition.

Stew. ° Why, what a monstrous fellow art thou, thus to rail on one, that is neither known of thee, nor knows thee!

Kent. What a brazen-fac'd varlet art thou, to deny thou knowest me! Is it two days † ago, since I † tript up thy heels, and beat thee before the king? Draw, you rogue; for, tho' it be night, yet the moon shines; I'll make a fop o'th' moon-shine of you. ° Draw, you whoreson, cullionly barber-monger, draw. [*Drawing his sword.*]

Stew. Away, I have nothing to do with thee.

Kent. Draw, you rascal. * You come with letters against the king; and take Vanity the puppet's part, against the royalty of her father. Draw, you rogue, or I'll so carbonado your shanks—Draw, you rascal; come your ways.

Stew. Help, ho! murder! help!—

Kent. Strike, you slave; stand, rogue, stand; you neat slave, strike. [*Beating him.*]

Stew. Help, ho! † murder! murder!

▪ The qu's read *super-finical*.

° The qu's omit *one*.

P The 1st and ad fo's read *clamours*.

‡ The qu's read *deny*.

† The qu's read *the* for *thy*.

* The qu's omit *why*.

† The fo's, R. P. and H. omit *ago*.

° The qu's read *beat thee and tript up thy heels*.

* All but the qu's omit *draw*.

The qu's read *you bring letters, &c.*

The qu's read *murder! help!*

SCENE VI.

Enter Edmund ^a, Cornwall, Regan, Glo'ster, and servants.

Edm. How now, what's the matter? ^a Part——

Kent. With you, goodman boy, ^b if you please; come I'll flesh you; come on, young master.

Glo. Weapons? arms? what's the matter here?

Corn. Keep peace, upon your lives; he dies, that strikes again. What's the matter?

Reg. The messengers from our sister and the king.

Corn. What is your difference? speak.

Stew. I am scarce in breath, my lord.

Kent. No marvel, you have so bestirr'd your valour, you cowardly rascal. Nature disclaims ^c all share in thee: a taylor made thee.

Corn. Thou art a strange fellow. A taylor make a man?

Kent. ^d Ay, a taylor, fit; a stone-cutter, or a painter could not have made him so ill, tho' ^e they had been but ^f two hours ^g at the trade.

Corn. Speak ^h you, how grew your quarrel?

Stew. This ancient ruffian, sir, whose ⁱ life I have spar'd at suit of his grey beard——

^a The qu's read after *Edmund*, with his rapier drawn.

^a The qu's omit *part*——

^b The qu's read *and* for *if*.

^c The qu's and fo's omit *all share*; these words are first supplied by *R.*

^d The fo's, *R. P.* and *H.* omit *ay*.

^e The qu's read *be* for *they*.

^f Fo's and *R.* read *two years*.

^g So the qu's; the rest *o'th' trade*.

^h All but *P.* and *H.* read *yet* for *you*.

Kent. Thou whorson zed! thou unnecessary letter! My lord, if you will give me leave, I will tread this unbolted villain into mortar, and daub the wall of a jakes with him. Spare my grey beard? you wagtail!

Corn. Peace, ^k firrah!

You beastly knave, ^l know you no reverence?

Kent. Yes, sir, but anger hath a priviledge.

Corn. Why art thou angry?

Kent. That such a slave as this should wear a sword,
^m Who wears no honesty. Such smiling rogues as these,
 Like rats, oft bite ⁿ those ^o holy cords ^p a-twain
 q Which are too ^r intricate ^s t'unloose; ^t smooth ev'ry passion
 That in the ^u natures of their lords ^w rebel;
^x Bring oil to ^y fire, snow to ^z their colder moods,
^a Renege, affirm, and turn their halcyon beaks

^l The qu's read *walls*.

^k The qu's read *sir* for *firrah*.

^l The qu's read *you have no reverence*.

^m The qu's read *that* for *who*.

ⁿ So the qu's and P.; the rest *the* for *those*.

^o The qu's and P. omit *holy*.

^p So the qu's, fo's, and R. P. alters this to *in twain*; followed by the rest.

^q So the qu's, fo's, and R. P. omits *which are*; followed by the rest.

^r For *intricate* the qu's read *intrench*; the fo's and R. *intrince*; H. *intrin-sick*; T. W. and J. *intrin-sicate*; *intricate* is P.'s conjecture.

^s The qu's read *to inloose*.

^t So all before P. *who* alters it to *sooth*; followed by the rest.

^u So all before P.; he and all after *nature*.

^w So all before P.; he and all after *rebels*; but perhaps *ev'ry passion* (i.e. all the passions) will admit of a plural verb, as well as a singular.

^x The fo's and R. read *bring* for *bring*.

^y The qu's read *sir* for *fire*.

^z The fo's read *the* for *their*.

^a The qu's read *renege*; the rest *venge*.

ACT II. SCENE VI.

69

It pleas'd the king, his master very ^a late
To strike at me upon his misconstruction,
When he ^b conjunct, and flattering his displeasure,
'Tript me behind; being down, insulted, rail'd,
And put upon him such a deal of man, ^c that
That worthied him; got praises of the king,
For him attempting who was self-subdued;
And, in the ^d fleshment of this dread exploit,
Drew on me here again.

Kent. None of these rogues and cowards,
But *Ajax* is their ^e fool.

Corn. ^f Bring forth the stocks, ^g ho!
You stubborn ^h ancient knave, you ⁱ rev'rend braggart,
We'll teach you——

Kent. Sir, I am too old to learn.
Call not your stocks for me: I serve the king;
On whose ^k employment I was sent to you,
You ^l shall do small ^m respect, shew too bold malice
Against the grace and person of my master,
ⁿ Stocking his messenger.

^a So the qu's and fo's; the rest *lately*.

^b The fo's and R. read *compact* for *conjunct*.

^c So the qu's, T. W. and J.; the rest omit this first *that*.

^d The qu's read *subduer*.

^e W. conjectures *fool*, but puts it not in his text.

^f So the qu's; the rest *fetch* for *bring*.

^g All but the qu's omit *ho!*

^h The qu's read *miscreant* for *ancient*.

ⁱ The ad q. reads *unreverent*.

^k The qu's read *employments*.

^l The qu's read *shold* for *shall*.

^m The fo's and R. read *respects*.

ⁿ The qu's read *stopping* for *stocking*.

Corn. Fetch forth the stocks!

As I have life ° and honour, there shall he sit till noon.

Reg. Till noon? till night, my lord, and all night too.

Kent. Why, madam, if I were your father's dog,

You P could not use me so.

Reg. Sir, being his knave, I will. [Stocks brought out.]

Corn. This is a fellow of the self same nature
Our sister * speaks of. † Come, bring away the stocks.

Glo. Let me beseech your grace not to do so; ‡

His fault is much; and the good king his master

Will check him for't. Your purpos'd low correction

Is such, as basest and § contemnedst wretches

For pilferings and most common trespasses,

Are punish'd with; ¶ the king must take it ill

That † he, so slightly valued in his messenger,

Should have him thus restrain'd.

Corn. I'll answer that.

Reg. My sister may receive it * much more worse,

° *H.* omits and honour.

P The fo's and *R.* read should not.

Q The 2d q. omits self.

† The fo's and *R.* read colour for nature.

‡ The 1st q. reads speak.

§ *P.* and *H.* omit come.

¶ What is in italic is omitted in the fo's and *R.*
 ¶ The qu's read *temnest*; *P.* and the rest *the meanest*: but the particle *the* does not read so well before *meanest*, unless it had been plac'd before *basest* too; and which *Shakespeare* would have done in this case, notwithstanding a foot of three syllables would have occurred. Besides, *basest* and *meanest* are synonymous terms: *contemnedst* is the consequence of *basest*.

× The fo's and *R.* read *the king his master needs must take it ill, &c.*

† So the 1st and 2d fo's; the qu's, and 3d and 4th fo's read *he's* for *be*, which led *R.* to read *to have* in the next line for *should have*; followed by *H.* and *H.*

‡ *H.* reads yet much worse.

A C T II. S C E N E VII.

71

To have her ^a gentleman abus'd, assaulted,

^b For following her affairs. Put in his legs— [Kent is put in
the stocks.

Come, my ^c good lord, away. [Exeunt Reg. and Corn.

S C E N E VII.

Glo. I am forry for thee, friend ; 'tis the duke's pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd nor stopt. I'll intreat for thee.

Kent. Pray, do not, sir. I've watch'd and travell'd hard;
Sometime I shall sleep ^e out, the rest I'll whistle.
A good man's fortune may grow out at heels.
Give you good morrow.

Glo. The duke's to blame in this, 'twill be ill ^f taken.
[Exit.

Kent. Good king, that must approve the common & law,
^a Thou out of heav'n's benediction com'st
To the warm sun !

ⁱ Approach, thou beacon to this under-globe, [Looking up to
the moon.

^a The 1st q. reads *gentlemen*.

^b The fo's and R. omit this line.

^c So the 1st q. all the rest omit *good*.

^d This is called Scene VI. in P. and H. they also call the foregoing Scene the VIth, miscounting to the end of this act.

^e The 1st q. reads *out* for *out*.

^f The qu's read *tooke* for *taken*.

^g An old proverbial saying, applied to those who are turned out of house and home, deprived of all the comforts of life excepting the common benefits of the air and sun. H.

^h For *thou* J. reads *that*, in no edition before.

ⁱ These lines from *approach* to *renew* *his* are omitted in H.'s text, as not *Shakespeare's*.

That by thy comfortable beams I may
 Peruse this letter. Nothing almost sees ^k miracles,
 But misery, ^l I know.—'Tis from *Cordelia*, [*Opening the letter.*
 Who hath most fortunately been inform'd
 Of my obscured course—^m *and shall find time* [*Reading part;*
of the letter.

From this enormous state—ⁿ seeking to give
Loffes their remedies.—All weary and o'er-watch'd,
 Take 'vantage, heavy eyes, not to behold
 This shameful lodging.
 Fortune, good night; smile once more; turn thy wheel.
[He sleeps.]

S C E N E VIII.

Changes to part of a heath.

Enter Edgar.

Edg. ° I heard myself proclaim'd;
 And, by the happy hollow of a tree,
 Escap'd the hunt. No port is free, no place,
 That guard and most unusual vigilance
 P Does not attend my taking. Whiles I may 'scape,
 I will preserve myself, and am bethought

^k The qu's read *my wracke for miracles.*

^l In the qu's there is a comma after *misery*, and no stop after *I know*; in all the rest there is a period after *misery*.

^m R. and all after but J. read *I for and*. This in italic is supposed by all the editors to be a continuation of *Kent's* speech, except J. who puzzles, and does not know what to make on't.

ⁿ R. and all after but J. read *and seek for seeking*.

° The qu's read *I bear*; the 4th f. and R. *I have heard*; all the rest I've heard.

P The qu's read *doft*.

A C T II. S C E N E VIII.

75

To take the basest and ¶ most poorest shape,
 That ever penury in contempt of man
 Brought near to beast. My face I'll grime with filth,
 Blanket my loins, ¶ else all my ¶ hair ¶ in knots ;
 And with presented nakedness out-face
 The ¶ winds and persecutions of the sky.
 The country gives me proof and precedent
 Of Bedlam beggars, who, with roaring voices,
 Strike in their numb'd and mortify'd bare arms
 Pins, wooden pricks, nails, sprigs of rosemary,
 And with this horrible object, from low ¶ farms,
 Poor ¶ pelting villages, sheep-coats and mills,
 Sometimes with lunatic bans, sometimes with prayers,
 Inforce their charity. Poor ¶ Turlygod, poor Tom !
 That's something yet. Edgar I nothing am. [Exit.

¶ So all before P. he and all after *the* for *most*.

‡ So the 1st f.; the qu's and 2d f. read *else* for *else*; the 3d and 4th fo's *put*; followed by R. and P. See T. in loc. and H.'s *Glossary*, to *else*, i. e. to intangle in so intricate a manner that it is not to be unravelled; like elvelocks, supposed the work of fairies.

¶ The three first fo's read *hairs*.

‡ The qu's for *in* read *with*; which seems to be taken from the foregoing line, *with filth*.

¶ The qu's read *wind and persecution*.

¶ The qu's read *service* for *farms*.

‡ Perhaps *pedling*; or it may signify *cottages thinly scattered*. This was my first idea of *pelting*, till Warburton drove it out of my head: but I resume it again, believing it to be Shakespeare's own idea.

‡ So the qu's, fo's, R. and P.'s quarto; H. *Turlurü*; all the rest *Turlygod*; W. thinks it should be *Turlupin*, a new species of gypsies in the 14th century.

S C E N E

S C E N E IX.

^a Changes again to the earl of Glo'fter's caſtle.

Enter Lear, Fool, and Gentleman.

Lear. 'Tis ſtrange, that they ſhould ſo depart from ^a home,
And not ſend back my ^b meſſenger.

Gent. As I learn'd
The night before there was no purpoſe ^c in them
Of ^d this remove.

Kent. Hail to thee, noble maſter!

Lear. ^e How? mak'ſt thou ^f this ſhame thy paſtime?

8 Kent. No, my lord.

Fool. Ha, ha! ^h look! he wears cruel garters. Horſes are
ty'd by the ⁱ heads, dogs and bears by the neck, monkeys by
th' loins

² This deſcription of the ſcene is firſt inſerted by P. J. ſays, it is not very clearly diſcovered why Lear comes hither. In the foregoing part he ſent letters to Glo'ſter, but no hint is given of their contents. He ſeems to have gone to viſit Glo'ſter, while Cornwall and Regan might prepare to entertain him. J. ——— Poſſibly Glo'ſter's caſtle might be in the way to Regan's; though their name and ſituation are forgot to be mentioned. See Act i. Sc. xvii.

^a The qu's read *hence* for *home*.

^b The 1ſt and 2d fo's read *meſſengers*.

^c The qu's omit *in them*.

^d The qu's read *his* for *this*.

^e So the qu's; the reſt *ha* for *how*.

^f So the qu's, fo's, and R.; P. and H. omit *this*; T. IV. and J. read *thy* for *this*.

^g This ſpeech is not in the qu's.

^h So the qu's; all the reſt omit *look*; and qu's read *crewel garters*; fo 3d and 4th fo's, and R.'s 8vo.

ⁱ The qu's read *heels* for *heads*: horſes are tied by the heels when they are fattened to feed in a corn-field; but *heads* ſeems preferable. The fool makes

A C T II. S C E N E IX.

75

th' loins, and men by th' legs. When a man's over-lusty at legs, then he wears wooden nether ^k stocks.

Lear. What's he, that hath so much thy place mistook,
To set thee here?

Kent. It is both he and she,
Your son and daughter.

Lear. No.

Kent. Yes.

Lear. No, I say.

Kent. ¹ I say, yea.

² *Lear.* No, no, they would not.

Kent. Yes, they have.

Lear. By Jupiter, I swear, no.

² *Kent.* By Juno, I swear, ay.

Lear. They durst not do't:

They ^o would not, could not do't; 'tis worse than murder,
To do upon respect such violent outrage.
Resolve me with all modest haste, which way
Thou ^p might'st deserve, or they ^q impose this usage,
Coming from us?

Kent. My lord, when at their-home
I did commend your highness' letters to them,
'Ere I was risen from the place, that shew'd

makes a progression downwards, from the head to the neck, the neck to the loins, and the loins to the legs.

^k *Heath* is of opinion we should read *socks*.

¹ *H.* reads *but I say, yea*.

² These two speeches in italic are omitted by all but qu's.

² This speech is omitted in the qu's.

^o So the qu's; all the rest *could not, would not*.

^p The qu's read *may'st* for *might'st*.

^q The qu's read *purpse* for *impose*.

My

My duty kneeling, † there came a reeking post,
 Stew'd in his haste, half-breathless, panting forth,
 From *Gonerill* his mistress, † salutations;
 Deliver'd letters spight of intermission,
 Which presently they read; † on whose contents
 They summon'd up their † men, strait took horse,
 Commanded me to follow, and attend
 The leisure of their answer; gave me cold looks;
 † I, meeting here the other messenger,
 Whose welcome, I perceiv'd, had poison'd mine,
 (Being the very fellow, † which of late
 Display'd so fawcily against your highness)
 Having more man than wit about me, † I drew;
 He rais'd the house with loud and coward cries.
 Your son and daughter found this trespass worth
 The shame which here it suffers.

‡ *Fool.* Winter's not gone yet, if the wild geese fly that way,
 Fathers that wear rags
 Do make their children blind;
 But fathers that bear bags
 Shall see their children kind.

† So all before *P.*; he and all after omit *there*.

• So the qu's and 1st f.; all the rest *salutation*.

‡ So the qu's, *T. W.* and *J.*; the rest *those for whose*.

• So the qu's; the rest *miney*, which *P.* interprets *people*.

† All the editions read *and for I*; which cannot be right, as it makes *Corwall* and *Regan* meet the messenger; but *Kent's* intention is to tell *Lear* that he met the messenger.

‡ The qu's read *that for which*.

† Before *drew* *R.* inserts *I*, (followed by the rest) which is necessary, but more proper above. See Note †.

‡ This speech of the fool is omitted in the qu's.

Fortune,

The images of revolt and flying off.

^x Fetch me a better answer.

Glo. My dear lord,

You know the fiery quality of the duke,
How unremoveable and fixt he is
In his own course.

Lear. Vengeance! ^y plague! death! confusion!—

^z What fiery quality? Why, *Glo'ster*, ^a *Glo'ster*,
I'd speak with th^o duke of *Cornwall*, and his wife.

^b *Glo.* Well, my good lord, I have inform'd them so.

Lear. Inform'd them? Dost thou understand me, man?

Glo. Ay, my good lord.

Lear. The king would speak with *Cornwall*; the dear
father

Would with his daughter speak, ^c commands her service;

^d Are they inform'd of this?—My breath and blood!—

^e Fiery? the fiery duke? tell the hot duke, that—^f

No, but not yet; may be, he is not well;

Infirmity doth still neglect all office,

Whereto our health is bound; we're not ourselves,

When nature, being oppress'd, ^g commands the mind

^x So all before *P.*; he and all after bring for fetch.

^y The qu's place death before plague.

^z So the qu's; the fo's and R. read fiery? what quality? *P.* and all after fiery? what fiery quality?

^a So all before *P.*; he and all after read *Glo'ster* only once.

^b These two speeches in italic are not in the qu's.

^c The fo's read commands, tends, service; R. command tends service.

^d The qu's omit this line.

^e The qu's read fiery duke, tell the hot duke that Lear.

^f Here *J.* puts a direction, [*Glo'ster offers to go.*] So that he makes *Glo'ster* going, not with half his errand, but without any of it.

^g The 1st q. reads command.

To suffer with the body. I'll forbear;
 And am fallen out with my more ^h headier will,
 To take the indispos'd and sickly fit
 For the sound man.—Death on my state! ⁱ ¶ *Looking on Kent.*
 Wherefore should he sit here? this act ^k persuades me,
 That this remotion of the duke and her
 Is practice only. Give me my servant forth.
^l Go, tell the duke and 's wife, ^m I'd speak with them.
 Now! presently! bid them come forth and hear me,
 Or at their chamber-door I'll beat the drum,
 Till it cry, sleep to death.

Glo. I would have all well betwixt you. [Exit.

Lear. ⁿ Oh me, my heart, my rising heart! but down.

Fool. Cry to it, nuncle, as the cockney did to the eels,
 when ^o she ^p put them i'th' ^q paste alive; ^r she ^s rapt 'em o'th'
 coxcombs with a stick, and cry'd, down wantons, down.
 'Twas her ^t brother that in pure kindness to his horse but-
 ter'd his ^u hay.

^h P. and H. read *beady* for *headier*.

ⁱ After *state* P. reads *but*; followed by all after; but then *wherefore is*, by them, made a part of this line, as in the folio's.

^k H. reads *persuadeth*.

^l The qu's omit *go*.

^m The qu's read *Ile* for *I'd*.

ⁿ This speech in the qu's is only *O my heart! my heart*.

^o The 2d, 3d, and 4th fo's, R. P. and H. read *he* for *she*.

^p The 2d q. reads *put um up i'th'*, &c.

^q The 1st q. *paste*; the 2d, the fo's, and R. *paste*; P. and all after *paste*,
 But who ever heard of an eel-paste?

^r R. P. and H. read *he* for *she*.

^s The fo's and R. *knapt* for *rapt*.

^t The 3d and 4th qu's, R. P. and H. read *his* for *her*.

^u The 2d and 3d fo's *bej* for *hay*.

SCENE XI.

Enter Cornwall, Regan, Glo'ster, and servants.

Lear. Good morrow to you both.

Corn. Hail to your grace. [*Kent is set at liberty.*]

Reg. I am glad to see your highness.

Lear.. Regan, I think you are; I know what reason I have to think so; if thou ^w shouldst not be glad, I would divorce me from thy mother's tomb, Sepulchring an adultress. ^x O, are you free? Some other time for that. Beloved *Regan,* Thy sister's naught: oh *Regan,* she hath tied Sharp-tooth'd unkindness, like a vulture here; [*Points to his heart.*]

I can scarce speak to thee; thou'lt not believe,
^y Of how ^z deprav'd a quality—Oh *Regan!*

Reg. I pray you, sir, take patience; I have hope,
 You less know how to value her desert,
 Than she to ^a scan her duty.

^b *Lear.* ^c *Say? How is that?—*

Reg. *I cannot think, my sister in the least*

^w So all before *P.*; he and all after read *were not* for *shouldst not be*.

^x The qu's read *yea* for *O*.

^y So the qu's; the rest *with* for *of*.

^z The qu's read *depriv'd* for *deprav'd*.

^a The qu's read *slacke her duty*; the fo's, *R. P. Y. W.* and *J.* scan *her duty*; *H.* scan *her duty*; *J.* proposes this emendation, without telling us that *H.* has made it.

^b These two speeches in italic are not in the qu's.

^c So all before *P.*; he and *H.* omit *say*.

Lear. my curies on her!—

Reg. O fir, you are old;
Nature ^e in you stands on the very verge
Of ^f her confine; you should be rul'd ar
By some discretion, that discerns your st
Better than you yourself: therefore I pr
That to our sister you do make return;
Say you have wrong'd her, ^h fir.

Lear. Ask her forgiveness?
Do you ⁱ but mark, how this becomes ^k
Dear daughter, I confess that I am old;
Age is unnecessary; on my knees I beg,
That you'll vouchsafe me raiment, bed, ^l

Reg. Good fir, no more: these are ur
Return you to my sister.

^d So all before *P.*; he and all after omit *fir.*

^e The qu's read *on* for *in.*

^f The 1st q. *his* for *her.*

^g The qu's omit *you.*

^h The *fo's* and *R.* omit *fir.*

ⁱ The qu's omit *but.*

^k For *me now*, the qu's, *fo's*, *R. P. W.* and *J. W.* interprets, the order of families, the duties of re
dalously disturbed by the father's submission to the d

Lear. ¹ Never, *Regan* :

She hath abated me of half my train ;
 Look'd ² black upon me ; struck me with her tongue,
 Most serpent-like, upon the very heart.
 All the stor'd vengeance of heaven fall
 On her ingrateful ³ top ! Strike her young bones,
 * You taking airs, with lameness !——

Corn. ⁴ Fie, fir, fie.

Lear. You nimble lightnings, dart your blinding flames
 Into her scornful eyes ! infect her beauty,
 Ye fen-suck'd fogs, drawn by the pow'rful sun
 To fall, and ⁵ blast her pride !

Reg. O the blest Gods !

So will you wish on me, when the rash mood ⁶ is on.

Lear. No, *Regan*, thou shalt never have my curse :
 * Thy tender-hefted nature shall not give
 Thee o'er to ⁷ harshness ; her eyes are fierce, but thine
 Do comfort, and not burn. 'Tis not in thee
 To grudge my pleasures, to cut off my train,
 To bandy-hasty words, to scant my sizes,

¹ The qu's read *no, Regan!*

² The 2d q. reads *back*; *T.* blank.

³ *P.* and *H.* read *head* for *top*.

⁴ For *you taking*, *P.* reads *infesting*. Is not this an unwarrantable licence to alter at this rate, when the word was intelligible enough, and, no doubt, agreeable to the language of that time. This alteration is the more surprizing, because *P.* has retained the same word afterwards in the same sense, Act iii. Sc. vi. "Bless thee from whirlwinds—and taking, &c."

⁵ The qu's read *fie, fie, fir*.

⁶ For *blast her pride* the fo's and *R.* read *blister*.

⁷ The qu's omit *is on*; and have a dash signifying interruption after *mood*.

* The qu's read *the tender-hefted, &c.* *R.*'s *tender* and *P.* *tender-hearted*.

† So all but *J.*

And, in conclusion, to oppose the bolt
 Against my coming in. Thou better know'st
 The offices of nature, bond of childhood,
 Effects of courtesy, dues of gratitude :
 Thy half o'th' kingdom ^u thou hast not forgot,
 Wherein I thee endow'd.

Reg. Good sir, to th' purpose. [*Trumpet within.*]

Lear. Who put my man i'th' stocks?

Enter Steward.

Corn. What trumpet's that?

Reg. I know't, my sifter's. This approves her ^w letter,
 That she would soon be here. Is your lady come?

Lear. This is a slave, whose easy-borrow'd pride
 Dwells in the ^x fickle grace of her he follows.
 Out, varlet, from my sight.

Corn. What means your grace?

S C E N E XII.

Enter Gonerill.

Lear. Who ^y stockt my servant? *Regan*, I have good hope,
 Thou didst not know on't.—Who comes here? O heav'ns,
 If you do love old men, if your sweet sway
^z Allow obedience, if yourselves are old,
 Make it your cause; send down and take my part.

^u The qu's, fo's, and R.'s 8vo *hast thou*.

^w The qu's read *letters*.

^x The 1st and 2d fo's read *fickly*; the 3d and 4th, and R. *fickly*.

^y The qu's read *struck* for *flockt*.

^z T. IV. and H. read *hallow* for *allow*.

Art not aſham'd to look upon this beard? [To Gon.]

O *Regan*, wilt thou take her by the hand?

Gon. Why not by th' hand, fir? How have I offended?

All's not offence, that indifcretion^b finds,

And dotage terms fo.

Lear. O fides, you are too tough!

Will you yet hold?—How came my man i'th' ſtocks?

Corn. I ſet him there, ° fir; but his own diforders
Deſerv'd^d much leſs advancement.

Lear. You? did you?

Reg. I pray you, father, ° being 'wake, ſeem fo.

If, till the expiration of your month,

You will return and ſojourn with my ſiſter,

Diſmiſſing half your train, come then to me:

I am now from home, and out of that proviſion

Which ſhall be needful for your entertainment.

Lear. Return to her, and fifty men diſmiſs'd?

No, rather I abjure all roofs, and chuſe

‡ To wage againſt the enmity o'th' air,

To be a comrade with the wolf and owl,

Necceſſity's ſharp pinch—Return with her?

Why,

^a So the qu's; the reſt will you.

^b *W.* propoſes *ſines*, i. e. cenſures.

^c The 2d q. omits *ſir*.

^d *J.* propoſes reading *much* more advancement, uſed ironically for more conſpicuousneſs of puniſhment.

^e This is *H.*'s emendation; the reſt read *being weak*; *W.* reads *being weak, deem't ſo*; i. e. believe that my huſband tells you true, that *Kent's* diforders deſerv'd a more ignominious puniſhment.

[‡] *T.* and *H.* read the next line before this: and ſo make *necceſſity's ſharp pinch* the accuſative to *wage*, without which *T.* ſays there is no ſyntax or grammatical coherence. But why not? Suppoſe *to be a comrade*, &c. ſhould be taken ſubſtantively, and *necceſſity's ſharp pinch* to be put in appoſition to it;

Why, the $\text{\textcircled{g}}$ hot-blooded *France*, that dow'rless took
 Our youngest born, I could as well be brought
 To knee his throne, and 'squire-like pension $\text{\textcircled{h}}$ beg,
 To keep base life a-foot——Return with her?
 Persuade me rather to be slave, and fumpter,
 To this detested groom.

Gon. At your choice, Sir.

Lear. $\text{\textcircled{i}}$ Now I pr'ythee, daughter, do not make me mad;
 I will not trouble thee, my child. Farewell;
 We'll no more meet, no more see one another;
 But yet thou art my flesh, my blood, my daughter,—
 Or rather a disease $\text{\textcircled{k}}$ that's in my flesh,
 Which I must needs call mine; thou art a bile,
 A plague-fore, $\text{\textcircled{l}}$ an imbossed carbuncle,
 In my corrupted blood. But I'll not chide thee:
 Let shame come when it will, I do not call it;
 I do not bid the $\text{\textcircled{m}}$ thunder-bearer shoot,
 Nor tell tales of thee to high-judging *Jove*.
 Mend when thou canst, be better at thy leisure.
 I can be patient, I can stay with *Regan*;
 I and my hundred knights.

sure this is grammar.—To *wage necessity's sharp pinch* is nonsense; (though *T.* says it makes the sense fine and easy) it is that pinch which forces a man to wage; *war* is understood, or might be the very word (instead of *wage*); greater corruptions have happened in the editions of *Shakespeare*.

$\text{\textcircled{g}}$ The qu's read *hot blood in France, &c.* the fo's and R. *hot-blooded France, &c.*

$\text{\textcircled{h}}$ The 1st q. reads *bag* for *beg*.

$\text{\textcircled{i}}$ So the qu's; the rest omit *now*.

$\text{\textcircled{k}}$ The qu's read *that lies within my flesh*.

$\text{\textcircled{l}}$ So the qu's; the rest *or* for *an*.

$\text{\textcircled{m}}$ *W.* reads *thunder-beater*.

Reg.

Reg. Not altogether ^a so, fir :
 I ^o look'd not for you yet, nor am provided
 For your fit welcome ; give ear, ^p fir, to my sifter ;
 For those that mingle reason with your passion
 Must be content to think you old, and fo——
 But she knows what she does.

Lear. Is this well spoken ^q now ?

Reg. I dare avouch it, fir. What, fifty followers ?
 Is it not well ? what should you need of more ?
 Yea or so many, ^r sith that both charge and danger
^s Speak 'gainst so great a number ? How in one house
 Should many people under two commands
 Hold amity ? 'Tis hard, almost impossible.

Gen. Why might not you, my lord, receive attendance
 From those that she calls servants, or from mine ?

Reg. Why not, my lord ? if then they chanc'd to slack ye,
 We could controul them. If ^t you will come to me,
 For now I spy a danger, I entreat you
 To bring ^u but five and twenty ; to no more
 Will I give place or notice.

Lear. I gave you all——

Reg. And in good time you gave it.

Lear. Made you my guardians, my depositaries ;
 But ^v kept a reservation to be followed

^a So the qu's ; P. and H. omit *so, fir* ; and all the rest omit *fir*.

^o The qu's read *look*.

^p So the 1st q. the fo's, and R. ; the rest omit *fir*.

^q So the qu's ; the rest omit *now*.

^r So all before P. ; he and all after read *since both, &c*

^s The qu's read *speakes*.

^t So the qu's, fo's, and R. ; the rest *you'll*.

^u The 3d and 4th fo's omit *but*.

^v The 3d and 4th fo's, and R.'s 8vo, read *keep*.

With such a number; ^x what, must I come to you
With five and twenty? *Regan*, said you so?

Reg. And speak't again, my lord, no more with me.

Lear. Those * wicked creatures yet do ^y seem well-favour'd,
When others are more * wicked. Not being ^z the worst,
Stands in some rank of praise. I'll go with thee; [*To Gon.*
Thy fifty yet doth double five and twenty;
And thou ^a art twice her love.

Gon. Hear me, my lord;

What need you five and twenty, ten, or five,
To follow in a house, where twice so many
Have a command to tend you?

Reg. What ^b needs one?

Lear. O, reason not the ^c need: our basest beggars
Are in the poorest thing superfluous.
Allow not nature more than nature needs,
Man's ^d life's as cheap as beast's. Thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm; but for true need,—
You heavens, ^e give me that: patience, patience I need.
You see me here, you Gods, a poor ^f old man,

^x So all before *P.* who omits *what*; followed by the rest.

^a *W.* reads *wrinkled* for *wicked*.

^y So the qu's; all after *look* for *seem*.

^z So all before *P.* who omits *the*; followed by the rest.

^a *P.* and *H.* read *best* for *art*.

^b The fo's and *R.* read *need*.

^c The qu's read *deed* for *need*.

^d So the 2d q.; the 1st *life as*, &c. all the rest *life is cheap*, &c.

^e The qu's, fo's, and *R.* give me *that* *patience*, *patience I need*. *P.* and all after give me *that* *patience* which *I need*.

^f The qu's read *old fellow*.

ACT II. SCENE XIII.

89

As full of grief as age ; wretched in both !
 If it be you, that ^s stir these daughters' hearts
 Against their father, fool me not ^h so much
 To bear it ⁱ tamely ; touch me with noble anger ;
^k O let not womens' weapons, water-drops,
 Stain my man's cheeks. No, you unnatural hags,
 I will have such revenges on you both,
 That all the world shall—I will do such things—
 What they are, yet I know not ; but they shall be
 The terrors of the earth. You think, I'll weep ;
 No, I'll not weep.—

^l I have full cause of weeping ; ^m but this heart
 Shall break into a ⁿ hundred thousand ^o flaws
 Or ere ^p I weep. O fool, I shall go mad.

[*Exeunt Lear, Glo'ster, Kent, and Fool.*]

SCENE XIII.

Corn. Let us withdraw, 'twill be a storm. [*Storm and tempest.*]

Reg. This house is little ; the old man and his people
 Cannot be well bestow'd.

^s The qu's and fo's read *stirs*.

^h The 1st q. reads *to*; the 2d *too for so*.

ⁱ The qu's read *lamely*.

^k The fo's and R. read *and* for *O*.

^l H. reads *though* before *I have*, to make up the omission of *but* in this line, in which he had followed R.

^m So all before P. who, with all after, omits *but*.

ⁿ So all before P. he and all after omit *hundred*.

^o The qu's read *floues* for *flaws*.

^p The qu's and 1st f. read *He* for *I*.

Corn.

Gon. 'Tis his own blame; ' he 'ath put himself from rest,
And needs must taste his folly.

Reg. For his particular, I'll receive him gladly;
But not one follower.

Gon. So am I purpos'd.
Where is my lord of *Glo'ster*?

Enter Glo'ster.

Corn. Follow'd the old man forth. He is return'd.

Glo. The king is in high rage.

† Corn. *Whither is he going?*

Glo. *He calls to horse;* † but will I know not whither.

Corn. 'Tis † best to give him way, he leads himself.

Gon. My lord, intreat him by no means to stay.

Glo. Alack, the night comes on, and the † bleak winds
Do forely † ruffle, for many miles about
There's † not a bush.

Reg. O sir, to wifful men,
The injuries, that they themselves procure,
Must be their schoolmasters. Shut up your doors:
He is attended with a desperate train,
And what they may incense him to, being apt
To have his ear abus'd, wisdom bids fear.

Corn. Shut up your doors, my lord; 'tis a wild night.
My *Regan* counsels well: come out o'th' storm. [*Exeunt.*]

† So *H.* for *be bath*; all other editions *bath*.

‡ What is in italic is not in the qu's, *P. T. W.* and *J.*

§ The qu's, *P. T. W.* and *J.* read *and for but*.

¶ The qu's read *good* for *best*.

‡ So the qu's; the rest *bigb* for *bleak*.

¶ The fo's, *R. T. W.* and *J.* read *ruffle* for *ruffle*.

× So the qu's; the rest read *scarce* for *not*.

ACT III.

SCENE I, A Heath.

A storm is heard, with thunder and lightning. Enter Kent, and a Gentleman, severally.

Kent.

WHAT'S here, beside foul weather?

Gent. One minded like the weather, most unquietly.

Kent. I know you. Where's the king?

Gent. Contending with the fretful ^b elements;
Bids the wind blow the earth into the sea;
Or swell the curled waters 'bove the ^c moon,

^a So the qu's; the rest read *who's there, besides, &c.*

^b The qu's read *element.*

^c Though all the editions have *main*, it is very likely *Shakespeare* wrote *moon*, which is much better, because it more strongly expresses (according to *Shakespeare's* custom) the confusion which *Lear* in his rage would have introduced into nature; besides *main* is ambiguous, applicable to sea or land: it is used of land only by seamen that I know of: the poets always understood by this word the main sea. The effect of overflowing the land is not so great nor so certain confusion: the sea often does that and returns to his usual bounds: whereas the swelling of the waters above the moon is entirely preternatural, and best answers the madness of bidding the wind blow the earth into the sea. There is a strong resemblance between this passage in *Shakespeare* and the following of *Aeschylus* in his *Prometheus vinctus*; who talks of swelling the sea, not above the moon, but above the very stars.

————— Ἰθάκη ἔ' ἐν πρυμνίῳ
Ἀστραὶς ἤλας πνύμα κρυδαίνου,
Κίμα δὲ πύου τραχὺ ῥέθιν
Συγχύουσιν, τῶν τ' ἄστρων
ἴσταν δίδου

That

That things might charge or cease ; ^d *tears his white hair,*
Which the impetuous blasts with eyeless rage
Catch in their fury, and make nothing of ;
 * *Strives in his little world of man t'out-scorn*
The to-and-fro-conflicting wind and rain.
This night, ^e wherein the cub-drawn bear would couch,
The lion, and the belly-pinched wolf
Keep their fur dry ; unbonneted he runs,
And bids what will, take all.

Kent. But who is with him ?

Gent. None but the Fool, who labours to out-jest
 His heart-struck injuries.

Kent. Sir, I do know you,
 And dare upon the warrant of my ^g note,
 Commend a dear thing to you. There is division,
 (Although as yet the face of it ^h be cover'd
 With mutual ⁱ cunning) 'twixt *Albany* and *Cornwall*,
^k *Who have (as who have not, ^l that their great stars*
^m *Thron'd and set high?) servants, who seem no less ;*
Which are to France the spies and speculations
Intelligent of our state : what ⁿ hath been seen,
Either in snuffs and packings of the dukes :

^d What is in italic is omitted by the fo's and R.

^e P. and H. omit the two following lines.

^f P. and H. read *in which* for *wherein*.

^g The qu's read *art* for *note*.

^h So the qu's; the rest is for *be*.

ⁱ P. and H. read *craft* for *cunning*.

^k What is in italic is omitted in the qu's.

^l So the fo's, and R.'s 890; the rest *whom* for *that*.

^m T.'s 12mo, W. and J. read *throne*.

ⁿ P.'s 12mo reads *bave* for *bath*.

ACT III. SCENE I.

93

*Or the hard rein, which both of them ° have born
Against the old kind king; or something deeper,
Whereof, perchance, these are but furnishings——*

“ But true it is, from *France* there comes a power
“ Into this † scatter’d kingdom, who already
“ Wife in our negligence, hath secret † fee
“ In some of our best ports, and are at point
“ To shew their open banner.——Now to you,
“ If on my credit you dare build so far
“ To make your speed to *Dover*, you shall find
“ Some that will thank you, making just report,
“ Of how unnatural and † bemadding forrow
“ The king hath cause to plain.
“ I am a gentleman of blood, and breeding,
“ And from some knowledge † and assurance offer
“ This office to you.”

Gent. † I will talk further with you.

Kent. No, do not.

For confirmation that I am much more
Thau my out-wall, open this purse and take
What it contains. If you shall see *Cordelia*,
(As, fear not but you shall) shew her † this ring,
And she will tell you who † that fellow is

° The 1st f. reads *both* for *have*.

† These lines with commas prefixed are not in the fo's.

‡ For *scatter'd*, H. reads *shatter'd*, W. *scatbed*.

§ So the 2d q. and J.; the 1st *feet* for *fee*; P. T. and H. *sea*; W. *seize*.

¶ P. and H. *madding* for *bemadding*.

‡ So the qu's; P. and all the rest read

—————*and assurance of you,*

Offer this office.

¶ P. and all after read *I'll*.

¶ So the qu's and fo's; the rest *that* for *this*.

¶ So the fo's. For *that* the qu's read *your*; R. and all after *this*.

That yet you do not know. Fie on this storm!
I will go seek the king.

Gent. Give me your hand: have you no more to say?

Kent. Few words, but, to effect, more than all yet;
That, when we have found the king,
I'll this way, you that) he that first lights on him, holla:
the other. [*Exeunt severally.*]

S C E N E II.

Storm continues. Enter Lear and Fool.

Lear. Blow ^a wind, and crack your cheeks; rage, blow!
^a You cataracts, and ^b hurricanoes, spout
Till you have drencht ^c the steeples, ^d drown'd the cocks.
You sulph'rous and thought-executing fires,
^e Vaunt-couriers ^f to oak-cleaving thunder-bolts,
Singe my white head: and thou all-shaking thunder,
Strike flat the thick rotundity o'th' world,
Crack nature's ^g mould, all ^h germins spill at once,

¹ So the qu's; the fo's and R. in *which your pain that way, I'll this, be that first, &c.* P. and all after, in (*H. for*) *which you take that way, &c.*

² So the qu's; all the rest *winds.*

^a The qu's read *your* for *you.*

^b The qu's read *bircanios.*

^c So the qu's; the rest *our* for *the.*

^d The fo's and R. read *drown.*

^e *Vaunt couriers*, i. e. *fore-runners.* P.—The qu's read *vaunt-currers*; the fo's and R. *vaunt-currors.*

^f So the qu's; the rest *of* for *to.*

^g The fo's and R. read *moulds.*

^h All before T. read *germins*; which P. explains, *all relations or kindred elements that compose man.* T. explains *germins*, the seeds of matter, from *germen.*

That

That ⁱ make ingrateful man.

Fool. O nuncle, court holy-water in a dry house is better than ^k this ^l rain-water out o' door. Good nuncle, in, ^m and aft thy daughter's blessing, here's a night ⁿ pities neither ^o wife man nor fool.

Lear. Rumble thy belly full, spit fire, spout rain; Nor rain, wind, thunder, fire, are my daughters. I ^p tax not you, you elements, with unkindness, I never gave you ^q kingdom, call'd you children; You owe me no ^r subscription; ^s why then let fall Your horrible pleasure: here I stand, your ^t slave; A poor, infirm, weak, and despis'd old man: But yet I call you servile ministers, ^u That have with two pernicious daughters join'd Your high-engender'd ^v battles 'gainst a head So old and white as this. ^x Oh! oh! 'tis foul.

Fool. He that has a house to put's head in, has a good head-piecc.

ⁱ The fo's and R. read *makes*.

^k So the qu's, and 1st and 2d fo's; the rest *the* for *this*.

^l P.'s 12mo and all after read *rain-waters*.

^m So the qu's, T. W. and J.; the rest omit *and*.

ⁿ Before *pities* P. inserts *that*; followed by the rest.

^o So the qu's; the rest *wife men nor fools*.

^p The qu's read *taske* for *tax*.

^q J. reads *kingdoms*, as no other edition.

^r P. and H. read *submission*.

^s So the qu's; the rest omit *why*.

^t W. reads *brave* for *slave*.

^u The fo's and R. read *that will with two pernicious daughters join*.

^v The qu's read *battell*.

^x The qu's read *O 'tis foule*; the fo's, R. P. and H. *O, ho! 'tis foul*.

The cod-piece that will house,
 Before the head has any,
 The head and he shall lowse ;
 So beggars marry many.
 ¶ The man that makes his toe,
 What he his heart should make,
 Shall ^a have a corn cry, *woe!*
 And turn his sleep to wake.
 For there was never, yet fair woman, but she made mouths
 in a glafs.

S C E N E III.

To them enter Kent.

Lear. No, I will be the pattern of all patience,
 I will say nothing. [*Sitting down.*]

Kent. Who's there?

Fool. Marry, here's grace and a cod-piece, that's a wife man
 and a fool.

Kent. Alas, sir, ^a sit you here? Things that love night
 Love not such nights as these; the wrathful skies

^b Gally the very ^c wanderers of the dark,

[¶] So the qu's; the rest *that for the.*

^z So the qu's; the rest *of for have.*

^a So the qu's; the rest *are you here?* This seems to be an alteration made for the ease of the actors, that he who acted *Lear* might not have the trouble of sitting down on the ground, and rising again: but if propriety of action take place, what can be more proper than *Lear's* seating himself, after his last speech?

^b All the editions read *gallow*; but the right word is *gally*, and signifies to scare or frighten, used by the west-country people, according to *Lye* (v. add. to Jun.) where he explains it *terrere*; *vex Anglis occid. usitatissima.*

^c The qu's read *wanderer.*

And

And ^d make them keep their caves. Since I was man,
 • Such sheets of fire, such bursts of horrid thunder,
 Such groans of roaring wind and rain, I ^f never
 Remember to have heard. Man's nature cannot carry
 Th' affliction, nor the ^e fear.

Lear. Let the great gods,
 That keep this dreadful ^h pother o'er our heads,
 Find out their enemies now. Tremble, thou wretch,
 That hast within thee undivulged crimes,
 Unwhipt of justice. Hide thee, thou bloody hand,
 Thou ⁱ perjurd, and thou simular ^k man of virtue,
 That art incestuous. Caitiff, ^l to pieces shake,
^m That under covert and convenient seeming,
 Hast practis'd on man's life. Close pent-up guilts,
 Rive your ⁿ concealing continents, and ^o cry
 These dreadful summoners grace.—I am a man
 More sinn'd against, ^p than sinning.

^d The qu's and 3d and 4th fo's read *makes*.

^e ἄρχη δ' ἔχθ' παραμυῖαι
 ἡρώς, ἔλιος δ' ἐλάμψεις
 Στρατός ἰ. στρατός. *Æschyl. Prom. vincus, v. 1081.*

^f The qu's read *agre* for *never*.

^g The qu's, P. T. H. and W. read *force* for *fear*.

^h The 1st q. reads *powther*; the 2d q. P. and H. *thundering*; the fo's
 and all the rest *pudder*, except J. who reads *pothor*.

ⁱ So all before T. he and all after read *perjure*.

^k So the qu's and P. the fo's and all the rest omit *man*.

^l P. and all after read *shake to pieces*; the qu's read *in* for *to*.

^m W. rather thinks the poet wrote, *that under cover of convivial scimitz,*
 i. e. under cover of a frank, open, social conversation.

ⁿ The qu's read *concealed centers*.

^o So all before P. who, with all after, reads *ask* for *cry*.

^p The qu's read *their* for *than*.

Kent. Alack, bare-headed?

Gracious, my lord, hard by here is a hovel,
Some friendship will it lend you 'gainst the tempest;
Repose you there, while I to this hard house,
(^q More hard than is the stone whereof 'tis rais'd,
Which even but now, demanding after ^r you,
Deny'd me to come in) return, and force
Their scant'd courtesy.

Lear. ^a My wits begin to turn.

Come on my boy. How dost, my boy? art cold?
I'm cold myself. Where is ^t this straw, my fellow?
The art of our necessities is strange,
That can make ^u vilde things precious. Come, your hovel:
Poor fool and knave, I've one ^w part ^x of my heart,
^y That's sorry yet for thee.

Fool. *He that has ^z a little tyny wit,
With heigh-bo, the wind and the rain ^a;
Must make content with his fortunes fit,
^b Though the rain it raineth every day.*

^q The fo's and R. read *more harder than the stones, &c.*

^r The qu's read *me* for *you*.

^s The qu's read *my wit begins, &c.*

^t T. W. and F. read *the* for *this*.

^u So all before P. he and all after *vile*.

^w P. alters *part* to *thing*; which gives occasion to H. and W. to read *string*.

^x So the qu's; the rest *in* for *of*.

^y The qu's read *that sorrowes yet for thee*.

^z So the qu's; the rest put *and* or *an* before *a*.

^a After *rain* F. proposes to read *in his way*, to make this second line rhyme with the fourth.

^b The qu's read *for* for *though*.

ACT III. SCENE III.

99

Lear. ^c True, my good boy. Come, bring us to this hovel. [Exit.

^d *Fool.* ^e This is a brave night to cool a curtezan.

I'll speak a prophecy ^f ere I go.

When priests are more in ^g word than matter,

When brewers marr their malt with water ;

When nobles are their tailors' tutors ^h ;

No hereticks ⁱ burn'd, but wenches' suitors ;

^k Then comes the time who lives to see't

That going shall be us'd with feet.

When every case in law is right,

No squire in debt, ^l nor no poor knight ;

When slanders do not live in tongues ;

^m Nor cut-purses come not to throngs ;

When usurers tell their gold i'th' field ;

And bawds and whores do churches build :

Then shall the realm of *Albion*

Come to great confusion.

This prophecy *Merlin* shall make, for I ⁿ live before his time.

^c So the qu's; the rest *true thy, &c.*

^d This speech is not in the qu's.

^e So all before *P.* who reads 'tis for *this is*; followed by the rest.

^f Before *ere P.* inserts *or*; followed by *T.* and *H.* Here *W.* takes occasion to say *or ere I go* is not English, and should be helped thus, *I'll speak a prophecy or two ere I go, &c.*

^g So the 1st and 2d fo's; the rest read *words.*

^h *i. e.* invent fashions for them. *W.*

ⁱ The disease to which *wenches suitors* are particularly exposed, was called in *Shakespeare's* time the *brenning* or *burning.* *J.*

^k In all editions before *H.* these two lines are not inserted till after *confusion* below; but being placed so, the sense is lost.

^l *W.* and *J.* read *and* for *nor.*

^m So all before *P.* he and all after read *and* for *nor.*

ⁿ So the 1st and 2d fo's; the rest insert *do* before *live.*

• S C E N E IV.

*An apartment in Glo'ster's castle.**Enter Glo'ster and Edmund.*

Glo. Alack, alack, *Edmund*, I like not this unnatural dealing; when I desired their leave that I might pity him, they took from me the use of mine own house; charg'd me on pain of ^p their ^q perpetual displeasure, neither to speak of him, entreat for him, ^r nor any way sustain him.

Edm. Most savage ^s and unnatural!

Glo. Go to; say you nothing. ^t There's a division ^u between the dukes, and a worse matter than that. I have receiv'd a letter this night——'tis dangerous to be spoken—— I have lock'd the letter in my closet. These injuries the king now bears will be revenged home; there is part of a power already ^w footed; we must incline to the king; I will ^x seek him, and privily relieve him; go you, and maintain talk with the duke, that my charity be not of him perceived; if he ask for me, I am ill, and gone to bed. If I die for it, as no less is threaten'd me, the king my old master must be re-

o In the fo's this is called *scena tertia*; in R. Sc. II.

p So the qu's; the rest omit *their*.

q The qu's omit *perpetual*.

r So the qu's; the rest *or for nor*.

s R. omits *and*.

t So the qu's; the rest *there is division, &c.*

u The qu's read *betwixt*.

w The qu's read *landed for footed*.

x So the qu's; the fo's and R. *look him*; P. and the rest *look for him*.

lieved.

ACT III. SCENE V. 101

Kinged. There ^y are strange things toward, *Edmund*; pray you, be careful. [Exit.

Edm. This courtesy, forbid thee, shall the duke Instantly know, and of that letter too. This seems a fair deserving, and must ^z draw me That which my father loses; no less than all. ^a The younger rises, when the old ^b doth fall.

SCENE V.

Part of the heath, with a hovel.

Enter Lear, Kent, and Fool.

Kent. Here is the place, my lord; good my lord, enter. ¹¹ The tyranny of ^d the open night's too rough For nature to endure. [Storm continuing.

^e *Lear.* Let me alone.

Kent. Good my lord, enter ^f here.

Lear. ^g Wilt break my heart?

Kent. I'd rather break my own; good my lord, enter.

Lear. Thou think'st 'tis much, that this ^h contentious storm

^y The qu's read *is some strange thing, &c.* the fo's and R. is *strange things.*

^z The 2d q. reads *draw to me,*

^a The qu's read *then for the.*

^b The qu's read *do for doth.*

^c The fo's call this *scena quarta*; R. Sc. III.

^d P. omits *the.*

^e J. has these two following speeches twice over.

^f The qu's omit *here.*

^g So all before T.'s duodecimo; who reads *wilt*, i. e. *will it*; but *wilt*, where *thou* is understood, seems to be the true reading by the next speech. W. and J. follow T.

^h The qu's read *crulentous storme, &c.*

Invades us to the ¹ skin; so 'tis to thee:
 But where the greater malady is fixt,
 The lesser is scarce felt. ^k Thou'dst shun a bear;
 But if thy slight ^l lay toward the ^m raging sea,
 Thou'dst meet the bear i'th' mouth. When the mind's free
 The body's delicate; the tempest in my mind
 Doth from my senses take all feeling else,
ⁿ Save what beats there. Filial ingratitude!
 Is it not, as this mouth should tear ^o this hand
 For lifting food to't?—But I will punish ^p home—
 No, I will weep no more—^q *In such a night*
To shut me out?—*Pour on, I will endure—*
 In such a night as this? O *Regan, Gonerill,*
 Your old kind father, whose frank heart gave ' you all—
 O, that way, madness lies; let me shun that;
 No more of that.—

Kent. Good my lord, enter ' here.

Lear. Pr'ythee, go in thyself; seek thine own ease;
 This tempest will not give me leave to ponder
 On things would hurt me more—But I'll go in.
^r *In boy, go first.* [To the Fool.] *You houseless poverty—*
Nay, get thee in; I'll pray, and then I'll sleep—

[Fool goes,

¹ To the skin so: tis—fo's and R.'s 8vo.

^k The 2d q. reads *thou wouldst, &c.*

^l The 4th f. R. and P. read *light* for *lay*.

^m So the qu's; the rest *roaring* for *raging*.

ⁿ The qu's read *save what bears their filial ingratitude, &c.*

^o The 3d and 4th fo's and R.'s 8vo read *his* for *this*.

^p The qu's read *sure* for *home*.

^q This in italic is not in the qu's.

^r All but the qu's omit *you*.

^s The qu's omit *here*.

^t These two lines are not in the qu's.

Poor naked wretches, wherefoe'er you are,
That bide the pelting of this pitiless night !
How shall your houseless heads, and unfed sides,
Your loop'd and window'd raggedness defend you
From seasons such as these ? O, I have ta'en
Too little care of this. Take physic, pomp ;
Expose thyself to feel what wretches feel ;
That thou may'st shake the superflux to them,
And shew the heavens more just.

^a *Edg.* [*within.*] Fathom and half, fathom and half ! Poor
Tom.

Fool. Come not in here, nuncle, here's a spirit. Help me,
help me. [*The Fool runs out from the house.*]

Kent. Give me thy hand : who's there ?

Fool. ' A spirit, a spirit ; he says his name's poor *Tom.*

Kent. What art thou that dost grumble there i'th' straw ?
Come forth.

S C E N E VI.

Enter Edgar, disguised as a madman.

Edg. Away ! the foul fiend follows me. Through the
sharp hawthorn ^a blows the cold wind. ^a Humph, go to thy
^b cold bed and warm thee.

^a So the qu's ; the rest *storm* for *night*.

^w The fo's and R. read *loop'd*.

^x This speech of *Edgar* is omitted in the qu's.

^y The qu's have a *spirit* but once.

^z The fo's and R. read *blow the winds*.

^a The qu's omit *bumpb*.

^b All but the qu's omit *cold*.

Lear. c Hast thou given all to thy^d two daughters? and art thou come to this?

Edg. Who gives any thing to poor *Tom*? whom the foul fiend hath led through fire and ° through flame, through^f ford and^g whirlpool, o'er bog and quagmire; that hath laid knives under his pillow, and halters in his pew; set ratsbane by his^h pottage; made him proud of heart, to ride on a bay trotting horse over four^{*} inch'd bridges, to course his own shadow for a traitor.—ⁱ Bles thy five wits—*Tom's* a-cold——^k O do, de, do, de, do, de——Bles thee from whirlwinds, ^l star-blasting, and taking; do poor *Tom* some charity, whom the foul fiend vexes. There could I have him now—and there—and^m there again—ⁿ and there.

[*Storm continues.*

Lear. † What, ° have his daughters brought him to this^p pass? ——

Couldst thou save nothing? ° didst thou give 'em all?

° So the qu's; the rest *did thou give, &c.*

d All but the qu's omit *two*.

e The qu's omit *through flame*.

f The fo's and R. read *sword* for *ford*.

g The qu's read *whirli-poole*. J. inserts *through* before *whirlpool*.

h So the qu's; the rest *porridge*.

* The three last fo's and R. read *arcb'd* for *incb'd*.

i The fo's read *blisse* for *bles*.

k The qu's omit *O do, de, do, de, do, de*.

l The qu's read *star-blusting*.

m The 4th f. and all after read *here* for *there*.

n The qu's omit *and there*.

† The fo's, R. and P. omit *what*.

° The qu's omit *have*; the 1st, 2d, and 3d fo's *has* for *have*.

p The 4th f. reads *asse* for *pass*.

q The fo's and R. read *wouldst* for *didst*.

Fool. Nay, he reserv'd a blanket, else we had all been shamed.

Lear. Now all the plagues that in the pendulous air Hang fated o'er men's faults, ' light on thy daughters!

Kent. He hath no daughters, sir.

Lear. Death! traitor. Nothing could have subdued nature To such a lowness, but his unkind daughters. Is it the fashion that discarded fathers Should have thus little mercy on their flesh? Judicious punishment! 'twas this flesh begot Those pelican daughters.

Edg. ' Pillicock fat on Pillicock hill, Halloo, halloo, loo, loo!

Fool. This cold night will turn us all to fools and madmen.

Edg. Take heed o'th' foul fiend. Obey thy parents. Keep thy ' word justly, Swear not. Commit not with man's sworn spouse. Set not thy " sweet heart on proud array. *Tom's a-cold.*

Lear. What hast thou been?

Edg. A serving-man, proud in heart and mind; that curl'd my hair, w wore gloves in my cap, served the lust of my mistress' heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face

^r The qu's read *fall* for *light*.

^a The qu's read *Pillicock fat on Pelicock's hill, a lo lo lo*.

^c For *word* the qu's read *words*. The 1st f. *word's justice*; the other fo's *word, justice*; R. *word, do justice*.

^u The fo's, R. P. and T.'s 8vo read *sweet-heart*.

^w It was a custom to wear gloves in the hat, upon three different motives; either as the favour of a mistress; in honour of some other respected friend; or as a mark to be challenged by an adversary where a duel was depending.

face of heaven. ' One that slept in the contriving ^x of lust, and wak'd to do it. Wine lov'd I ' deeply; dice dearly, and in woman out-paramour'd the *Turk*. False of heart, light of ear, ^z bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes, nor the ^a rustlings of silks, betray thy poor heart to ^b women. Keep thy foot out of ^c brothel, thy hand out of ^c placket, thy pen from lender's ^c book, and defy the foul fiend. Still through ^d the hawthorn blows the cold wind: ^e says suum, mun, nonny, dolphin my boy, boy *Sessey*: let him trot ^f by. [Storm continues.]

pending. And to this custom in all these three cases, has our author at different times alluded.

King RICHARD II.

*His answer was he would unto the stewes,
And from the common'st creature pluck a glove
And wear it as a favour.*

King HENRY V.

*Here, uncle Exeter, fill this glove with crowns,
And give it to this fellow. Keep it, fellow,
And wear it for an honour in thy cap.*

And, again, in the same play.

K. Hen. Give me any gage of thine, and I will wear it in my bonnet; then if ever thou dar'st acknowledge it, I will make it my quarrel.

Will. Here's my glove. ——— T.

^x So the qu's and fo's; the rest omit of.

^y The fo's and R. read *dearly* for *deeply*.

^z The 2d f. reads *bloody hand*; the 3d and 4th and R. *bloody handed*.

^a So the qu's; which echoes the sense better than *rustling*, the reading of all the rest.

^b So the qu's; the rest *woman*.

^c So the qu's; the rest *brothels*, *plackets*, *books*, for *brothel*, *placket*, *book*.

^d The 3d and 4th fo's read *thy* for *the*.

^e The qu's read *bay no on ny*, *dolphin*, *my boy*, *my boy*, *cease*, *let him trot by*.

^f The 3d and 4th fo's read *ay* for *by*.

Lear.

ACT III. SCENE VI. 107

Lear. ^s Why, thou wert better in ^h thy grave, than to answer with thy uncover'd body this extremity of the skies. Is man no more ⁱ but this? Consider him well. Thou ow'lt the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. ^k Ha! here's three ^l on's are sophisticated, thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. ^m Off, off, you lendings; come, unbutton here.

[*Tearing off his cloaths.*]

Fool. Pr'ythee, nuncle, be ⁿ content; ^o this is a naughty night to swim in. Now a little fire in a ^p wide field were like an old lecher's heart, a small spark, and all the rest ^q on's body cold. Look, here comes a walking fire.

Edg. This is the foul ^r fiend ^s Flibbertigibbet; he begins at curfew, and walks ^t till the first cock. ^u He gives the web and the pin, squints the eye, and makes the hair-lip; mildews the white wheat, and hurts the poor creature of ^v the earth.

- ^s All but the qu's omit *why*.
- ^h The fo's, R. P. and H. read *a* for *thy*.
- ⁱ So the qu's; the rest *than* for *but*.
- ^k The qu's omit *ha*.
- ^l So the qu's, fo's, and R.; P. and the rest read *of us* for *on's*.
- ^m The qu's read *off, off you lendings, come on be true*.
- ⁿ So the qu's; the rest *contented*.
- ^o So the qu's; the rest *'tis* for *this is*.
- ^p All editions read *wild*; but *wide* is better opposed to *little*.
- ^q The qu's read *in body*.
- ^r All but the qu's omit *fiend*,
- ^s The qu's read *Siberdegibbet*.
- ^t The fo's and R. read *at first cock*.
- ^u The qu's read *he gins the web, the pinquenes (ad pinquener) the eye, and makes the hart lip*.
- ^v The qu's and 1st E. omit *the*.

Saint

* Saint *Withold* footed thrice the γ wold,
 He met the night-mare, and her z name told,
 Bid her alight, and her troth plight,
 And aroynt thee, wltch, a aroynt thee b .

Kent. How fares your grace?

S C E N E VII.

Enter Glo'ster with a torch.

Lear. What's he?

Kent. Who's there? what is't you seek?

Glo. What are you there? your names?

Edg. Poor *Tom*, that eats the swimming frog, the toad,
 the c tadpole; the d wall-newt, and the e water-newt; that
 in the f fury of his heart, when the foul fiend rages, eats
 cow-dung for fallads; swallows the old rat, and the ditch-

* The qu's read *Switbald footed thrice the olde anelthu night moore and her
 wine fold tid her, O light and her troth plight and arint thee, with arint thee.*

x The fo's, R. and P. read *Switbold.*

y The fo's, R. and P. read *old.*

z All the editions before *W.* read *ni.e-fold*, who alters it to *name told*, and
 gives the following explanation of this passage.

Saint *Withold* traversing the *wold*, or *downs*, met the night mare; who
 having told her name, he obliged her to *alight* from those persons whom she
 rides, and *plight her troth* to do no more mischief. This is taken from a
 story of him in his legend. Hence he was invoked as the patron saint against
 that distemper. And these verses were no other than a popular charm, or
night spell against the *Epialtes*, *W.*

a *Aroynt thee*, i. e. *avaunt*, be gone. Gloss.

b After *thee W.* reads *right.*

c The qu's read *toade pold.*

d The qu's read *wall-wort.*

e The qu's and fo's omit *newt*; first supplied by R.

f The ad q. reads *fruite* for *fury.*

ACT III. SCENE VII. 109

dog; drinks the green mantle of the standing pool; who is whipt from tything to tything, and stock-punish'd, and imprison'd: who hath ^s had three suits to his back, six shirts to his body;

*Horse to ride, and weapon to wear;
But mice and rats, and such small ^b deer
Have been Tom's food for seven long year.*

Beware my follower. Peace, ⁱ Smulkin, peace, thou fiend.

Glo. What, hath your grace no better company?

Edg. The prince of darkness is a gentleman, ^k *Modo* he's call'd and ^k *Mabu*.

Glo. Our flesh and blood, my lord, is grown so vile,
That it doth hate what gets it.

Edg. ^l Poor Tom's a-cold.

Glo. Go in with me; my duty cannot suffer
T' obey in all your daughters' hard commands;
Though ^m their injunction be to bar my doors,
And let this tyrannous night take hold upon you,
Yet have I ventur'd to come seek you out,
And bring you where both fire and food ⁿ is ready.

Lear. First, let me talk with this philosopher.—

What is the cause of thunder?

Kent. My good lord, take his offer:
Go into th' house.

^s The fo's, R. and P. omit *had*.

^b H. reads *geer*, and is followed by W. But *deer* in old language is a general word for wild animals. J.

ⁱ The qu's read *Smulbug*; T. W. and J. *Smolkin*.

^k J. reads *Mobu* for *Modo*, and *Abu* for *Mabu*.

^l So M before P. who omits *poor*; followed by the rest.

^m Before *their* the 3d and 4th fo's insert *all*.

ⁿ H. reads *are* for *it*.

Lear. I'll ° talk a word with this ° most learned *Theban*.
—What is your study ?

Edg. How to prevent the fiend, and to kill vermin.

Lear. Let ° me ask you one word in private.

Kent. Importune him ° to go, my lord ; his wits begin to unfettle.

Glo. Canst thou blame him ? [Storm continues.

His daughters seek his death. Ah, that good *Kent*!—

He said it would be thus—poor banish'd man !

Thou say'st, the king grows mad ; I'll tell thee, friend,

I am almost mad myself ; I had a son,

Now out-law'd from my blood ; he fought my life,

But lately, very late ; I lov'd him, friend,

No father his son dearer. ° True to tell thee,

The grief hath craz'd my wits. What a night's this !

I do beseech your grace.

Lear. O cry you mercy, ° sir.—

Noble philosopher, your company.

Edg. *Tom's* a-cold.

Glo. In, fellow, ° there, into th' hovel, keep thee warm.

Lear. Come let's in all.

Kent. This way, my lord.

Lear. With him ;

I will keep still with my philosopher.

Kent. Good my lord, footh him ; let him take the fellow.

° The 3d and 4th fo's read *take* for *talk*.

p So the qu's ; the rest *same* for *most*.

q So the qu's and 1st and 2d fo's ; the rest *us* for *me*.

r So the qu's and H. ; the rest insert *once more* before *to*.

• The 2d q. reads *truth* for *true*.

† The qu's omit *fr*.

‡ So all before P. who omits *there* ; followed by the rest.

ACT III. SCENE VII.

111

Glo. Take him you on.

Kent. Sirrah, come v on; go along with us.

Lear. Come, good *Athenian*.

Glo. No words, no words, hush.

Edg. x *Child Rowland to the dark y tower came,
His word was still, fy, foh, and fum,
I smell the blood of a British man.*

[*Exeunt.*]

v So all before *P.* who omits *on*; followed by the rest:

x The fables of such a turn as that from which these lines are quoted being originally taken from books of *Spanish* chivalry, it is probable the word stood there *Infante Orlando*, for which the translator ignorantly put *Child Rowland*: whereas *Infante* means a prince, one of the king's sons. *H.*

In the old times of chivalry, the noble youth who were candidates for knighthood, during the season of their probation were called *Infans*, *Varlets*, *Damoysels*, *Bacheliers*. The most noble of the youth particularly *Infans*. Here a story is told, in some old ballad, of the famous hero and giant-killer *Roland*, before he was knighted, who is therefore called *Infans*; which the ballad-maker translated *Child Roland*. *W.*

This word is in some of our ballads. There is a song of *Child Walter, and a lady*. *J.*

By these notes it should seem that neither *H. W.* or *J.* had ever read *Spencer*, who in his *Fairy Queen* frequently makes use of *child* to signify a prince or young knight; and I hope he is not to be ranked among your *ignoramus's* or your *ballad-makers*. See *Fairy Queen*, Book V. Cant. xi. Stanza 8.

—But the sad steele seiz'd not where it was light

Uppon the childe, (Prince Arthur) but somewhat short did fall—

And Stanza 13 of the same Canto,

Nought fear'd the childe his looks—

y The qu's read *towne* for *tower*.

SCENE

S C E N E VIII.

Gloster's castle.

= *Entr* Cornwall and Edmund.

Corn. I will have ^a my revenge, ere I depart ^b his house.

Edm. How, my lord, I may be censur'd that nature thus gives way to loyalty, something fears me to think of.

Corn. I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a ^c provoked spirit, set a-work by a reproveable badness in ^d himself.

Edm. How malicious is my fortune, that I must repent to be just. This is the letter ^e which he spoke of; which approves him an intelligent party to the advantages of *France*. Oh heavens! that this treason were ^f not, or not I the detector!

Corn. Go with me to the dutchefs.

Edm. If the matter of this paper be certain, you have mighty business in hand.

Corn. True or false, it hath made thee earl of *Gloster*. Seek out where thy father is, that he may be ready for our apprehension.

^a Omitted by *J.* who makes nobody enter in this scene.

^b So the qu's, and 1st and 2d fo's; the rest omit *my*.

^c The qu's read *the* for *his*.

^d This is *H.*'s emendation; all the editions beside read *provoking merit*; which *H.* explains, a merit which being neglected by the father, was provoked to an extravagant act.

^e *H.* reads *him*.

^f The qu's omit *which*.

^g The qu's omit *not*.

Edm.

A C T III. S C E N E IX. 113

Edm. If I find him comforting the king, it will stuff his suspicion more fully. [*aside.*]—I will persevere in my loyalty, though the conflict be sore between that and my blood.

Corn. I will lay trust upon thee; and thou shalt find a
dearer father in my love. [*Exeunt.*]

S C E N E IX.

A chamber in a farm-house.

Enter Kent and Glo'ster.

Glo. Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can; I will not be long from you. [*Exit.*]

Kent. All the power of his wits ⁱ have given way to ^k his impatience. The gods ^l reward your kindness.

Enter Lear, Edgar, and Fool.

Edg. ^m *Frateretto* calls me, and tells me, ⁿ *Nero* is an angler in the lake of darkness. Pray, innocent, ^o and beware the foul fiend.

^m The fo's and R. read *dear* for *dearer*.

ⁿ This is called *Scena Sexta* in the fo's; in R. *Sc. V.*

ⁱ So all before P. who alters it to *bas*; followed by the rest: but *power* may be taken here as a noun of multitude (*all the power of his wits*, signifying no more than *all his wits*) and consequently may be joined with a plural verb.

^k The qu's omit *his*.

^l The qu's read *deserve* for *reward*.

^m So the three first fo's; the qu's *Frereteto*; the rest *Fraterreto*.

ⁿ *Upton* is of opinion *Shakespeare* wrote *Trajan* instead of *Nero*. *Critical Observations*, p. 234.

^o The qu's omit *and*.

Fool. Pr'ythee, nuncle, tell me, whether a mad-man ^p be a gentleman or a yeoman?

Lear. A king, a king.

^q *Fool.* *No, he's a yeoman, that has a gentleman to his son: for he's a ^r mad yeoman, that sees his son a gentleman before him.*

Lear. To have a thousand with red burning spits come ^s hissing in upon them—

^t *Edg.* *The foul fiend bites my back.*

Fool. *He's mad that trusts in the tameness of a wolf, ^u a horse's ^v health, a boy's love, or a whore's oath.*

Lear. *It shall be done, I will arraign them strait.*

Come, sit thou here, most learned ^x justice;

Thou sapient sir, sit here—now, ye ^y be foxes—

Edg. *Look where ^y she stands and glares. Wanton'st thou eyes,*

At trial, madam.

Come o'er the ^z brook, Bessy, to me.

^p The 2d q. reads *may be, &c.*

^q This speech is not in the qu's.

^r The 3d and 4th fo's, R. P. and H. omit *mad.*

^s So the 2d q.; the 1st *bizzing*; the rest *bizzing*.

^t What follows in italic is not in the fo's or R.

^u P. alters this, *the health of a horse, the love of a boy, or the oath of a whore*; followed by the rest. But *Shakespeare* was not such a nice observer of uniformity of expression; the *Fool's* character does not require it; neither indeed does that of the most sensible, serious man, or the most accurate author.

^v *W.* says, without doubt we should read *heels*, i. e. to stand behind him.

^x T. alters this to *justicer*; followed by the after-editors.

^y The qu's read *Look where he stands and glares want'st thou, eyes at trial* (1st q. *trall*) *madam.* T. who is the first that restored this speech from the qu's, altered *be* to *she*; and *wanton'st* for *want'st* is a conjecture of *Seyward*. These two speeches of *Edgar* and the *Fool* are omitted by P. and H.

^z All the editions read *broom* for *brook*. J. conjectures *brook*.

Fool.

ACT III. SCENE IX. 115

Fool. *Her boat hath a leak, and she must not speak,
Why she dares not come over to thee.*

Edg. *The foul fiend haunts poor Tom in the voice of a
nightingale. Hopdance cries in Tom's belly for two white
berrings. Croak not, black angel, I have no food for thee.*

^b Kent. *How do you, sir? Stand you not so amaz'd.
Will you lie down and rest upon the cushions?*

Lear. *I'll see their trial ^c first, bring ^d in ^e the evidence;
Thou robed man of justice, take thy place;
And thou his yoke-fellow of equity,
Bench by his side. You are o'th' commission, sit you too.*

^f Edg. *Let us deal justly.
Sleep'st, or wake'st thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin mouth,
Thy sheep shall take no harm.*

Purte, the cat, is grey.

Lear. *Arraign her first; 'tis Gonerill. & I here take my
oath before this honourable assembly, ^h she kick'd the poor king
her father.*

Fool. *Come hit her, mistress; is your name Gonerill?*

Lear. *She cannot deny it.*

Fool. *Cry you mercy, I took you for a ⁱ joint-stool.*

^a The qu's read *herring*.

^b This speech is omitted by P. and H.

^c P. and H. omit *first*.

^d So the qu's; P. and the rest insert *me* before *it*.

^e The qu's read *their* for *the*.

^f This speech is omitted by P. and H.

^g The remaining part of this speech is omitted by P. and H.

^h The 1st q. omits *she*.

ⁱ The 1st q. reads *joyne stole*.

* Lear. *And here's another, whose warpt looks proclaim
What ^l store her heart is made ^m of. Stop her there;
Arms, arms, sword, fire! — * Corruption in the place?
False justicer, why hast thou let her scape?*

Edg. Bless thy five wits.

Kent. O pity! sir, where is the patience now
That you so oft have boasted to ⁿ retain?

Edg. My tears begin to take his part so much,

° They'll mar my counterfeiting.

[*Aside.*]

Lear. The little dogs and all,

Tray, Blanch, and sweet-heart, see, they bark at me.

Edg. Tom will throw his head at them. Avaunt, you
curs!

Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, grey-hound, mongril grim,
Hound or spaniel, brache or ^p lym;
° Bobtail ^r tike, or ^s trundle tail,
Tom will make ^t him weep and wail:
For, with throwing thus my head,
Dogs leap the hatch, and all are fled.

* The two first lines in this speech are omitted in *P.* and *H.*

^l Perhaps *Shakespeare* wrote *stuff* instead of *store*.

^m The qu's read *an*.

° *H.* reads *corruption's*.

ⁿ The 3d and 4th fo's and *R.* read *remain*.

° So the qu's; the rest *they mar, &c.*

^p So *H.* who explains it to be a lime-hound: quasi *lime-bound*, says *Minshew*, i. e. led always in a line, which woodmen, forresters, and huntsmen call, a lime for a hound. All other editions read *hym* for *lym*.

° So the qu's; the rest insert *or* before *bobtail*.

^r The three first fo's read *tight* for *tike*.

^s The fo's read *trundle* for *trundle*.

^t The qu's read *them* for *him*.

Do, de, de, de. ^w *Seffy*, come, march to wakes and fairs,

And market towns. Poor *Tom*, thy horn is dry.

Lear. Then let them anatomize *Regan*. See what breeds about her heart. Is there any cause in nature that ^x makes ^y these hard hearts?—You, sir, I entertain ^z for one of my hundred; only, I do not like the fashion of your ^a garments. You'll say, they are *Perfian* ^b attire; but let them be chang'd.

Re-enter Glo'ster.

Kent. Now, good my lord, lie here ^c and rest awhile.

Lear. Make no noise, make no noise, draw the curtains.

^d So, so, so; we'll go to supper i'th' morning; ^e so, so, so.

^f *Fool*. And I'll go to bed at noon.

Glo. Come hither, friend. Where is the king, my master?

Kent. Here, sir; but trouble him not; his wits are gone.

Glo. Good friend, I pr'ythee, take him in thy arms.

I have o'erheard a plot of death upon him.

There is a litter ready, lay him in't,

And drive ^g toward *Dover*, friend, where thou shalt meet

Both welcome and protection. Take up thy master.

^w The qu's read *loudla, doodla, come march, &c.*

^x The fo's and R. read *sefe* for *Seffy*.

^y The fo's and R. read *make*.

^z The qu's read *this bardness*.

^a The qu's read *you* again after *entertain*.

^b The ad q. reads *garments*.

^c So the qu's; all the rest omit *attire*.

^d The qu's omit *and rest*.

^e So the qu's; the rest repeat *so* but twice.

^f These *so's* are omitted in all but the qu's.

^g This speech is omitted in the qu's.

^h The qu's read *towards*.

If thou ^h should'st dally half an hour, his life,
 With thine, and all that offer to defend him,
 Stand in assured loss. ⁱ Take up, take up,
 And follow me, that will to some provision
 Give thee quick conduct.

Kent. ^k *Oppressed nature sleeps.*

*This rest might yet have balm'd thy broken ^l senses,
 Which, if ^m convenience will not allow,
 Stand in hard cure. Come help to bear thy master;
 Thou must not stay behind.*

[To the Fool.]

Glo. Come, come away. [Exeunt, bearing off the king.]

Manet Edgar.

Edg. *When we our betters see bearing our woes,
 We scarcely think our miseries our foes.
 Who alone suffers, ⁿ suffers most i'th' mind;
 Leaving free things, and happy shows behind:
 But then the mind much sufferance ^o doth o'erstep,
 When grief bath mates, and bearing, fellowstep.
 How light and portable my pain seems now,
 When that which makes me bend, makes the king bow;*

^h J. reads *should*.

ⁱ The qu's read *take up to keep and follow, &c.*

^k What is in italic is omitted in the fo's, R. P. and H.

The qu's read *oppressed*, whereby the accent falls right to complete the verse, the hemistich before consisting of a trochee and an amphibrach; but T. W. and J. read *oppress*, whereby the verse is spoiled.

^l The qu's read *senses*. *Senses* is a conjecture of T.

^m So the qu's; T. reads *conveniency* to complete the verse, but *convenience* is a word of four syllables; so that the verse was complete before. Followed by W. and J.

ⁿ The 2d q. has *suffers* but once.

^o So the qu's; T. W. and J. *do*.

He

*He childed, as I father'd!—Tom, away;
 Mark the high noises, and thyself bewray,
 When false opinion, ^p whose wrong thoughts defile thee,
 In thy just proof repeals, and reconciles thee.
 What will, hap more to night; safe 'scape the king!
 Lurk, lurk.——* [Exit Edg.]

SCENE X.

Glo'ster's castle.

Enter Cornwall, Regan, Gonerill, Edmund, and Servants.

Corn. Post speedily to my lord your husband, shew him this letter. The army of *France* is landed. Seek out the traitor *Glo'ster*.

Reg. Hang him instantly.

Gon. Pluck out his eyes.

Corn. Leave him to my displeasure. *Edmund*, keep you our sister company; the ^q revenges we are bound to take upon your traitorous father, are not fit for your beholding. Advise the duke, where you are going, to a most ^r festinate preparation; we are bound to the like. Our posts shall be swift and ^s intelligent betwixt us. Farewel, dear sister. Farewel, my lord of *Glo'ster*.

^p So the qu's; T. alters this to *whose wrong thought defiles thee*, I suppose to make it rhyme exactly with *reconciles thee*: followed by *W.* and *J.*

^q The qu's read *revenge*.

^r The qu's read *festinant*; the 1st f. *festivate*.

^s The qu's read *intelligence*.

Enter Steward.

How now? where's the king?

Stew. My lord of *Gloſter* hath convey'd him hence,
Some five or ſix and thirty of his knights,
Hot ^t queſtrits after him, met him at gate,
Who with ſome other of the lord's dependants,
Are gone with him ^u toward *Dover*, where they boaſt
To have well-armed friends.

Corn. Get horſes for your miſtreſs.

Gon. Farewel, ſweet lord, and ſiſter. [*Exeunt Gon. and Edm.*]

Corn. Edmund, farewel. — Go ſeek the traitor *Gloſter*,
[*To the ſervants*,

Pinion him like a thief, bring him before us;
Though ^w well we may not paſs upon his life
Without the form of juſtice; yet our power
Shall do a courteſy to our wrath, which men
May blame, but not controul.

S C E N E XI.

Enter Gloſter priſoner, and ſervants,

Who's there? the traitor?

Reg. Ingrateful fox! 'tis he.

Corn. Bind faſt his corky arms.

Glo. What mean your graces? Good my friends, conſider,
You are my gueſts: do me no foul play, friends.

^t The qu's read *queſtrits*; P. and H. *queſters*.

^u The qu's read *towards*.

^w The qu's omit *well*.

Corn.

Corn. Bind him, I say. [They bind him.]

Reg. Hard, hard. O filthy traitor!

Glo. Unmerciful lady as you are! * I'm none.

Corn. To this chair bind him. Villain, thou shalt find—

[Regan plucks his beard.]

Glo. ¶ By the kind Gods 'tis most ignobly done
To pluck me by the beard.

Reg. So white, and such a traitor?

Glo. Naughty lady,

These hairs which thou dost ravish from my chin
Will quicken and accuse thee; I am your host;
With robbers' hands, my hospitable * favours
You should not ruffle thus. What will you do?

Corn. Come, sir, what letters had you late from France?

Reg. Be † simple-answer'd, for we know the truth.

Corn. And what confederacy have you with the traitors
‡ Late footed in the kingdom?

Reg. To whose hands

§ Have you sent the lunatick king? speak.

Glo. I have a letter guessingly set down,

* The qu's read *I'm true*.

¶ By the kind Gods is not here meant a general title given to all the gods, but this is intended as a particular appeal to those which were distinguished by the name of the *Dii hospitales*. H.

‡ H. W. and J. read *favour*. W. has the following note.

—[*Favours*.] It is nonsense to understand it of gifts, kindnesses, &c. We should read *favour*, i. e. visage. For they pluck'd him by the beard. W. Who understood it of kindnesses, &c.? Yet *favours* may stand for the silver hairs, the honours of old age, the ornament of that visage.

§ The qu's, P. and T. read *simple-answerer*.

‡ The ad q. reads *lately*.

¶ The 1st q. the fo's, and R. read *you have, &c.*

Which came from one that's of a neutral heart,
And not from one oppos'd.

Corn. Cunning——

Reg. And false.

Corn. Where hast thou sent the king?

Glo. To *Dover*.

Reg. Wherefore to *Dover*?

Wast thou not charg'd, at peril——

Corn. Wherefore to *Dover*? Let him ^d first answer that.

Glo. I am ty'd to th' stake, and I must stand the course.

Reg. Wherefore to *Dover*, ^e fir?

Glo. Because I would not see thy cruel nails

Pluck out his poor old eyes; nor thy fierce sister

In his ^f anointed flesh ^g stick boarish phangs.

The sea, with such a storm ^h as his bare head

In hell-black night endur'd, would have ⁱ buoy'd up,

And quench'd the ^k stellar fires;

Yet poor old heart he ^l holpt the heav'ns to ^m rain.

If wolves had at thy gate ⁿ howl'd that stern time,

Thou shouldst have said, ^o "good porter, turn the key."

^d So the qu's, *T. W.* and *J.*; the rest omit *first*.

^e So the qu's; all the rest omit *fir*.

^f The 2d q. reads *aurynted*.

^g The qu's read *rasp* for *stick*.

^h The 1st q. reads *on his lowd head*; the 2d *of his lou'd head*.

ⁱ For *buoy'd* the 1st q. reads *bod*; the 2d *laid*; *W.* *boil'd*.

^k So *H.* the 2d q. 1st *f.* *R.* and *P.* read *steeled*; the rest *stilled*.

^l So the qu's; the fo's and *R.* *bolpe*; the rest *help'd*.

^m The qu's read *rage* for *rain*.

ⁿ The qu's read *heard that dearne time*.

^o *T.*'s duodecimo, *W.* and *J.* read *go* for *good*.

ACT III. SCENE XI.

123

All cruels else ^p subscribe; but I shall see
The winged vengeance overtake such children.

Corn. See't thou shalt never. Fellows, hold the chair,
Upon ^q those eyes of thine I'll fet my foot.

[*Glo'ster is held down while Cornwall treads out one
of his eyes.*]

Glo. He that will think to live 'till he be old,
Give me some help.—O cruel! O ' ye Gods!

Reg. One side will mock another; t'other too.

Corn. If you see vengeance—

Serv. Hold your hand, my lord.

I have serv'd ^s you ever since I was a child,
But better service have I never done you,
Than now to bid you hold.

Reg. How now, you dog?

Serv. If you did wear a beard upon your chin, [*To Corn.*]
I'd shake it on this quarrel. What do you mean?

Corn. My villain!

^t [*Draws.*]

Serv. ^u Why then come on, and take the chance of anger.

^w [*Fight, in the scuffle Cornwall is wounded.*]

Reg. [*to another servant.*] Give me thy sword. A peasant
stand up thus?

^x [*She takes a sword and runs at him behind.*]

^p The qu's, T. W. and J. read *subscribed*.

^q So the qu's; the rest *these* for *those*.

^r So the qu's; the rest *you* for *ye*.

^s The 1st q. omits *you*.

^t The qu's read *draw and fight*.

^u So the qu's; the rest *say* for *why*.

^w This direction first put in by R.

^x So the qu's; J. comes behind and kills him; the rest only kills him.

Serv.

Serv. Oh, I am slain—My lord, y yet have you one eye left,

To see some mischief on him. Oh—— [Dies.

Corn. Left it see more, prevent it. Out z vilde gelly:
Where is thy lustre now? [Treads out the other eye.

Glo. All dark and comfortless—Where's my son *Edmund*?
Edmund, a enkindle all the sparks of nature
To quit this horrid act.

Reg. Out! b treacherous villain,
Thou call'st on him that hates thee; it was he
That made the overture of thy treasons to us,
Who is too good to pity thee.

Glo. O my follies!
Then *Edgar* was abus'd. Kind Gods, forgive
Me that, and prosper him!

Reg. Go thrust him out
c At gates, and let him smell his way to *Dover*. [Ex. with
Glo.

How is't, my lord? how d do you?

Corn. I have receiv'd a hurt. Follow me, lady—
Turn out that eyeless villain. Throw this slave

y So the qu's; the rest read *you have*, &c. omitting *yet*.

z So all editions before *P.* who alters it to *vile*; followed by the rest: but *vilde* was a method of spelling the word in *Shakespeare's* time, as may be seen by the contemporary writers. The editors of *Spencer* have been exact in preserving the words as he spelt them; why should not the same exactness be observed in treating *Shakespeare*?

a The qu's read *unbridle* for *enkindle*.

b The qu's omit *treacherous*.

c *H.* reads *at th' gates*.

d All the editions read *look for do*: but she could never ask how he look'd; she saw that.

Upon

ACT III. SCENE XI.

125

Upon the dunghill.—*Regan*, I bleed apace.

Untimely comes this hurt. Give me your arm.

[*Exit Cornwall led by Regan.*]

* 1st Serv. *I'll never care what wickedness I do,
If this man come to good.*

2d Serv. *If she live long,
And in the end meet the old course of death,
Women will all turn monsters.*

1st Serv. *Let's follow the old earl, and get the bedlam
To lead him where he would; his † roguish madnes
Allows itself to any thing.*

2d Serv. *Go thou; I'll fetch some flax and whites of eggs
To apply to's bleeding face. Now, heaven help him.*

[*Exeunt severally.*]

* What follows in italic is only in the qu's, T. W. and J.

† The 1st q. omits *roguish*.

ACT

A C T IV.

S C E N E I. *An open Country.**Enter Edgar.**Edgar.*

YET better thus, and known to be contemn'd,
 Than still contemn'd and flatter'd. To be worst,
 The lowest, ^a and most ^b dejected thing of fortune,
 Stands still in ^c esperance; lives not in fear.
 The lamentable change is from the best;
 The worst returns to laughter. ^d *Welcome then,*
Thou unsubstantial air, that I embrace!
The wretch, that thou hast blown unto the worst,
Owes nothing to thy blasts.

Enter Glo'ster led by an old man.

^e But who comes here?
 My father ^f poorly led? World, world, O world!
 But that thy strange mutations make us ^g hate thee,
 Life would not yield to age.

^a So all before *P.* who omits *and*; followed by the rest.

^b The 2d, 3d, and 4th fo's, and *R.* read *deject* for *dejected*.

^c The qu's read *experience* for *esperance*.

^d What is in italic is omitted in the qu's.

^e The qu's read *who's here, &c.*

^f The 1st q. reads *parri, eyd* for *poorly led*.

^g The sense of this passage is, These changes make us sick of life; else we should be loth to die; to resign life to the weight of years. All copies read *hate* but *T.* who has altered it to *wait*.

Old Man. O my good lord,
I have been your tenant, and your father's tenant,
These fourscore ^h years.

Glo. Away, get thee away. Good friend, be gone;
Thy comforts can do me no good at all,
Thee they may hurt.

Old Man. ⁱ Alack, fir, you cannot see your way.

Glo. I have no way, and therefore want no eyes:
I stumbled when I saw. Full oft 'tis seen,
Our ^k means secure us; and our mere defects
Prove our commodities. — ^l Ah, dear son *Edgar*,
The food of thy abused father's wrath;
Might I but live to see thee in my touch,
I'd say I had eyes again!

Old Man. How now? who's there?

Edg. [*afide.*] O Gods! who is't can say, I am at the worst?
I am worse than e'er I was.

Old Man. 'Tis poor mad *Tom*.

Edg. [*afide.*] And worse I may be yet; the worst is not,
^m So long as we can say, this is the worst.

Old Man. Fellow, where go'st?

Glo. Is it a beggar-man?

^h The qu's omit *years*, and put a dash after *fourscore*.

ⁱ All but the qu's omit *alack, fir*.

^k So all before *P*. If this reading be right, by *means* may perhaps be understood, *mean things*, (using the adjective substantively) i. e. *adversa res*. *H.* reads *meannefs* for *our means*; *P.* and the rest, *our mean secures us*; which *W.* interprets, *moderate, mediocre condition*. *J.* proposes two readings, *our means seduce us*, i. e. our powers of body or fortune draw us into evils: or, *our mains secure us*, i. e. that hurt or deprivation which makes us defenceless, proves our safety.

^l So the qu's; the rest *oh*.

^m The qu's read *as for so*.

Old Man. Madman, and beggar too.

Glo. He has some reason, else he could not beg.
I'th' last night storm I such a fellow saw;
Which made me think a man, a worm. My son
Came then into my mind; and yet my mind
Was then scarce friends with him. I have heard more since.
As flies ^a to ^o wanton boys, are we to th' Gods;
They ^p kill us for their sport.

Edg. How should ^q this be?

Bad is the trade ^r that must play the fool to forrow,
^a Ang'ring itself and others. [*aside*] — Bless thee, master.

Glo. Is that the naked fellow?

Old Man. Ay, my lord.

Glo. ^t Then pr'ythee get thee gone. If, for my sake,
Thou wilt o'ertake us ^u hence a mile or twain
I'th way ^w toward *Dover*, do it for ancient love;
And bring some covering for this naked foul,
^x Whom I'll entreat to lead me.

Old Man. Alack, sir, he is mad.

Glo. 'Tis the time's plague, when madmen lead the blind.
Do as I bid ^y thee, or rather do thy pleasure;
Above the rest, be gone.

^a Before *to* the qu's read *are*.

^o The qu's, 3d and 4th fo's, and R. read *th'* before *wanton*.

^p The qu's read *bit* for *kill*.

^q The 2d f. read *their* for *this*.

^r So all before P. who omits *that*; followed by the rest.

^s H. and W. read *anguishing* for *ang'ring*.

^t So the qu's; all the rest *get thee away*. *If, &c.*

^u The qu's read *here* for *hence*.

^w The 2d q. reads *to* for *toward*.

^x The qu's read *who*; the fo's and R. *which*.

^y So all before P. who omits *thee*; followed by the rest.

Old Man. I'll bring him the best 'parrel that I have,
Come on't what will.

Glo. ^a Sirrah, naked fellow.

Edg. Poor *Tom's* a-cold.—I cannot ^a daub it further.

[*Aside.*]

Glo. Come hither, fellow.

Edg. [*aside.*] ^b And yet I must.—

Bless thy sweet eyes, they bleed.

Glo. Know'st thou the way to *Dover*?

Edg. Both stile and gate, horse-way and foot-path. Poor *Tom* hath been scar'd out of his good wits. Bless thee, ^c good man, from the foul fiend. ^d *Five fiends have been in poor.*

^a *H.* reads *sirrah*, you, naked fellow.

^b For *daub* (which *W.* interprets *disguise*) the *qu's* and *P.* read *dance*; *H.* dally, omitting it.

^c The *qu's* omit *and yet I must*.

^d The *fo's* and *R.* read *good man's son, from, &c.*

^e What is in italic is omitted in the *fo's* and *R.*

Shakespeare has made *Edgar*, in his feigned distraction, frequently allude to a vile imposture of some *English* Jesuits, at that time much the subject of conversation; the history of it having been just then composed with great art and vigour of stile and composition by *Dr. S. Harfenet*, afterwards Archbishop of *York*, by order of the privy-council, in a work entitled, *A declaration of egregious popish impostures, to withdraw his majesty's subjects from their allegiance, &c. under pretence of casting out devils, practised by Edmunds, alias Weston, a Jesuit, and divers Romish priests his wicked associates.* Printed 1603. The imposture was in substance this, while the *Spaniards* were preparing their armada against *England*, the Jesuits were here busy to promote it, by making converts; one method they employed was to dispose pretended demoniacs, by which artifice they made several hundred converts amongst the common people. The principal scene of this farce was laid in the family of one *Mr. Edmund Peckham*, a *Roman Catholic*, where *Marwood*, a servant of *Anthony Babington's*, (who was afterwards executed for treason) *Treyford*, an attendant upon *Mr. Peckham*, and *Sarah* and *Friswood Williams*, and *Ann Smith*, three chambermaids in that family were supposed

poor Tom at once; * of lust, as Obidicut; † Hobbididence prince of dumbness; Mahu, of stealing; ‡ Modo, of murder; § Flibbertigibbet of † mobbing and ‡ mowing; who since possesses chamber-maids and waiting-women. † So, blest thee, master.

Glo. Here, take this purse, thou whom the heaven's plagues Have humbled to all strokes. That I am wretched, Makes thee the happier. Heavens deal so still! Let the superfluous, ^m and lust-dieted man, That ⁿ braves your ordinance, that will not see Because he does not feel, feel your power quickly :

supposed to be possessed with devils, and came into the priest's hands for cure. But the discipline of the patients was so long and severe, and the priests so elate and careless with their success, that the plot was discovered on the confession of the parties concerned, and the contrivers of it deservedly punished. The five devils here mentioned, are the names of five of those who were to act in this farce upon the chambermaids and waiting-women; and they are generally so ridiculously nick-named, that *Harsenet* has one chapter on the strange names of their devils; *lest*, says he, meeting them otherwise by chance, you mistake them for the names of tapsters and jugglers. W. The substance of this note is in T.'s edition.

* P. omits of lust, as Obidicut.

† So the qu's; the rest *Hobbididence*.

‡ So the qu's; the rest *Modo*.

§ The qu's read *Stiberdigebit*.

† The qu's read *mobin*; P. *moping*; the rest *mopping*.

‡ The qu's read *Mobing*, printed as a proper name of one of the fiends, and retained as such by P. (and spelt *Mowing*) on account of which he excluded *Obidicut*, as the number five is complete without it. But *mobbing* seems to allude to the mobs which gathered to see the possessed people; and *mowing*, i. e. making mouths, to the distortions of their faces when the pretended fit was upon them.

† All but the qu's omit *so, blest thee, good master*.

‡ R. reads *and the lust-dieted, &c.*

§ So H. and W.; the qu's read *stands*; the fo's *slaves*.

ACT IV. SCENE II. 135

So distribution should undo excess,
And each man have enough. Do'st thou know *Dover*?

Edg. Ay, master.

Glo. There is a cliff whose high and bending head
Looks ^P fearfully ^q on the confined deep;
Bring me but to the very brim of it,
And I'll repair the misery thou dost bear,
With something rich about me. From that place
I shall no ^r leading need.

Edg. Give me thy arm,
Poor *Tom* shall lead thee.

[*Exeunt.*]

SCENE II.

The duke of Albany's palace.

Enter Goncril and Edmund.

Gon. Welcome, my lord; I marvel, our mild husband
Not met us on the way.

Enter Steward.

Now, where's your master?

Stew. Madam, within; but never man so chang'd.
I told him of the army that was landed;
He smil'd at it. I told him, you were coming,
His answer was, the worse. Of *Gloster's* treachery,
And of the loyal service of his son,

^o The qu's read *under* for *undo*.

^p The qu's read *firmly* for *fearfully*.

^q The qu's and fo's read *in* for *on*.

^r The two last fo's and R. and T.'s svo read *leading* for *leading*.

When I inform'd him, then he call'd me fot;
 And told me, I had turn'd the wrong side out.
 • What most he should dislike, seems pleasant to him;
 What like, offensive.

Gon. Then thou shalt go no further. [To Edmund.
 It is the cowish^t terror of his spirit,
 That dares not undertake; he'll not feel wrongs,
 Which tie him to an answer. ^u Our wishes on the way
 May prove effects. Back, ^v *Edmund*, to my brother;
 Hasten his musters, and conduct his powers. •
 I must change ^x arms at home, and give the distaff
 Into my husband's hands. This trusty servant
 Shall pass between us; ^y ere long you are like to hear,
 If you dare venture in your own behalf,
 A mistress's ^z command. Wear this; [^a gives him a ring]
 spare speech;
 Decline your head. This kiss, if it durst speak,
 Would stretch thy spirits up into the air.
 Conceive, and ^b fare thee well.

Edm. Yours in the ranks of death.

Gon. My most dear *Glo'ster*! [Exit Edmund.]

• The qu's read *what he should most desire*.

^t The 2d q. reads *curre* for *terror*.

^u *H.* reads *that our wishes on th' way may prove effects, back to my brother, &c.*

^v The 1st q. reads *Edgar* for *Edmund*.

^x The fo's and R. read *names* for *arms*.

^y So all before P. who reads *you ere long shall hear*; followed by the rest.

^z The 2d q. reads *coward* for *command*.

^a This direction added by *H.*

^b The 1st q. reads *far you well*; the 2d *fareyouwell*.

e Oh, the ^d difference of man, and man !
 To thee ^e a woman's services are due ;
 † My fool usurps my body.

Stew. Madam, here comes my lord. [‡ Exit Steward.

Enter Albany.

Gon. I have been worth the ^h whistle.

Alb. Oh, Gonerill,

You are not worth the dust, which the ⁱ rude wind
 Blows in your face.—^k *I fear your disposition :*
That nature, which contemns ^l its origin,
Cannot be border'd certain in itself ;
She that herself will ^m silver, and dis-branch,
From her ⁿ material sap, perforce must wither,
And come to deadly use.

^e This line is not in the qu's.

^d So all before P. who inserts *strange* after *the* ; followed by the rest.

^c The 2d q. omits *a*.

[†] The 1st q. reads *a fool usurps my bed* ; the 2d *my foot usurps my head*.

[‡] So the qu's ; the rest omit this direction.

^h The 1st q. reads *whistling*.

ⁱ The 2d q. omits *rude*.

^k What follows in italic is omitted in the fo's and R.

^l The 1st q. reads *it* ; the 2d *it* for *its*.

^m P. reads *silver*.

ⁿ T. H. and J. read *maternal* for *material* ; to support which latter reading, in the usual sense of the word, W. has a long note ; but after all confesses that *material* may signify *maternal* ; and quotes the title of an old English book to prove that *material* has been used in that sense ; the title is as follows, *Syr John Froissart's chronicle translated out of the Frenche into our material English tongue by John Bouchier, printed 1525*. But a few words will determine the reading to be *material* in the usual sense ; for the force of Albany's argument to prove that a branch torn from a tree must infallibly wither and die, lies in this, that it is separated from a communication with that which supplies it with the very identical matter by which it (the branch) *lives*, and of which it is composed.

Gon. *No more, ° the text is foolish.*

Alb. *Wisdom and goodness to the vile seem vile,
 ¶ Filths savour but themselves. What have you done?
 Tygers, not daughters, what have you perform'd?
 A father, and a gracious aged man,
 ¶ Whose reverence even the head-lugg'd bear would lick,
 Most barbarous, most degenerate have you madded.
 Could my good brother suffer you to do it,
 A man, a prince by him so ¶ benefited?
 If that the heav'ns do not their visible spirits
 Send quickly down to tame ¶ these vile offences,
 ¶ 'Twill come, ¶ humanity must perforce prey on
 Itself, like monsters of the deep.*

Gon. Milk-liver'd man!

That bear'st a cheek for blows, a head for wrongs;
 Who hast not in thy brows an eye ¶ discerning
 Thine honour from the suffering; ¶ that not know'st,
Fools do ¶ those villains pity, who are punish'd
Ere they have done their mischief, Where's thy drum?
 France spreads his banners in our noiseless land,

° So the qu's; P. and the editors after him, omitting *the text*, read-only *'tis foolish*.

¶ P. and H. omit this line.

¶ All but the qu's omit this line.

¶ The 2d q. omits *even*.

° The 2d q. reads *benefitted*.

¶ For *these* the 1st q. reads *this*; the rest *the*.

¶ In the qu's *it will come*; omitted by the rest.

¶ The 2d q. reads *humanly*.

¶ The qu's read *deserving*.

¶ The following in italic is omitted in the fo's, R. and P.

¶ So the qu's and H.; the rest *these* for *those*.

*With plumed helm thy ^a state begins to threat ;
Whilst thou, a moral fool, sit'st still, and cry'st,
Alack! why does he so?*

Alb. See thyself, devil:
Proper deformity ^b seems not in the fiend
So horrid as in woman.

Gon. O vain fool!

^c *Alb.* *Thou changed, and ^{*} self-cover'd thing, for shame,
Be-monster not thy feature. Were't my fitness
To let these hands obey ^d my blood,
They are apt enough to ^e dislocate and tear
Thy flesh and bones.—Howe'er thou art a fiend,
A woman's shape doth shield thee.—*

Gon. Marry, your manhood ^f now.—

Enter a Messenger.

^g *Alb.* What news?

Mess. Oh, my good lord, the duke of Cornwall's dead,
Slain by his servant, going to put out
The other eye of *Glo'ster*.

Alb. *Glo'ster's eyes?*

Mess. A servant, that he bred, ^h thrill'd with remorse,
Oppos'd against the act, bending his sword

^a The 1st q. reads *thy state begins threat*; the 2d *thy slayer begins threats*;
T. and all after, *thy* (H. *the*) *slayer begins his threats*.

^b The 1st q. reads *shows* for *seems*.

^c The fo's, R. P. and H. omit what is in italic.

^d So the qu's and J.; T. and W. read *self-converted*.

^e T. and W. read *my [boiling] blood*.

^f The qu's read *dislocate*.

^g The 1st q. reads *now* for *now*.

^h All but the qu's omit this speech.

ⁱ The qu's read *thrill'd* for *thrill'd*.

To his great master; who, ¹ thereat enraged,
 Flew on him, and amongst them fell'd him dead,
 But not without that harmful stroke, which since
 Hath pluck'd him after.

Alb. This shews you are above,

^k You ^l justices, that these our nether crimes
 So speedily can 'venge. But O poor *Glo'ster*!
 Lost he his other eye?

Mess. Both, both, my lord.—

This letter, madam, craves a speedy answer;
 'Tis from your sister.

Gon. [*aside.*] One way, I like this well;
 But being widow, and my *Glo'ster* with her,
 May all the building ^m in my fancy pluck
 Upon my hateful life. Another way,
 The news is not so ⁿ tart. I'll read, and answer. [*Exit.*]

Alb. Where was his son, when they did take his eyes?

Mess. Come with my lady hither.

Alb. He is not here.

Mess. No, my good lord, I met him back again.

Alb. Knows he the wickedness?

Mess. Ay, my good lord, 'twas he inform'd against him,
 And quit the house ^o on purpose that their punishment
 Might have the freer course.

¹ The 1st f. reads *threat-enrag'd*.

^k The 2d q. reads *your*.

^l The 1st q. reads *justifiers*.

^m The qu's read *on* for *in*.

ⁿ The qu's read *tooke* for *tart*.

^o So the qu's and two first fo's; the rest *of* for *on*.

ACT IV. SCENE III. 137

Alb. † *Glo'ster*, I live [*Aside.*
 To thank thee for the love thou shew'dst the king,
 And to revenge thine eyes. Come hither, friend,
 Tell me what more thou knowest. [*Exeunt.*

SCENE III. *Dover.*

Enter Kent and a Gentleman.

Kent. † Why the king of *France* is so suddenly gone back
 Know you the reason?

‡ *Gent.* Something he left imperfect in the state,
 Which since his coming forth is thought of, which
 Imports † to the kingdom so much fear and danger,
 That his † personal return was most requir'd and necessary.

Kent. † Who hath he left behind him general?

Gent. The † marshal of *France*, monsieur † *le Far*.

Kent. Did your letter pierce the queen to any demonstra-
 tion of grief?

Gent. † Ay, sir, she † took them, read them in my pre-
 sence,

† *J.* marks this speech to be spoken aside; but gives not the reason, which is because it was not proper the messenger should know his intention of revenging the ill usage of *Glo'ster*.

‡ This whole scene is omitted in the fo's and R.

† So the qu's and *J.*; *P.* and the rest read *the king of France so suddenly gone back, &c.*

‡ This speech is printed prose-wise in the qu's.

† *P.* omits *to* and *personal*; followed by the rest, except *J.*

‡ *T.*'s duodecimo, *W.* and *J.* read *whom* for *who*; but *who* is frequently used as the accusative case, as well as *whom*.

‡ The qu's read *marshal*.

‡ The qu's read *la Far*.

† The qu's and *P.* read *I say*; *T. H.* and *W. I.* *sir*.

‡ So the qu's; *P.* and all after *took 'em*, read *'em*.

And now and then an ample tear trill'd down
Her delicate cheek; it seem'd, she was a queen
Over her passion, ^a who, most rebel-like,
Sought to be king o'er her.

Kent. O, then it mov'd her.

Gent. ^b Not to a rage. Patience and sorrow ^c strove
^d Who should express her goodliest; you have seen
Sun-shine and rain at once; — ^e *her smiles and tears*
were like a ^f wetter May. Those ^g happy ^h smiles,
That play'd on her ripe lip, seem'd not to know
What guests were in her eyes; which parted thence
As pearls from diamonds dropt. — In brief,
Sorrow would be a rarity most belov'd,
If all could so become it.

Kent. Made she no verbal ⁱ question?

Gent. ^k Faith, once or twice she heav'd the name of *father*
Pantingly forth, as if it prest her heart.

^a So the qu's; *P.* alters *who* to *which*; followed by all after: but here *passion* is personified as a *rebel*; and *who* more strongly marks the personification. Altering in this manner is in effect turning poetry into prose.

^b So the qu's and *J.*; the rest *but not to rage, &c.*

^c The qu's read *strove* for *strove*.

^d *P.* alters *who* to *which*; followed by all after. See above, note ^a.

^e *P.* and *H.* omit what is in italic.

^f The qu's read *better way*. The emendation is *W.'s*.

^g *P.'s* duodecimo reads *happiest*; which error is followed by all but *H.*

^h So the qu's, a diminutive of *Shakespeare's* coining, which not only serves to vary the expression from *smiles*, in the verse before, but is in this place a great beauty; for as the smiles are to *play*, he personifies them by *infants*, calling them *smilets*, or young *smiles*, that they might seem the better adapted to the office he engages them in: and the idea that was formed in the poet's mind, might put him in the humour of playing with the word, and producing from it that pretty one, *smilets*. *P.* and all after read *smiles*.

ⁱ For *question*, *H.* reads *quests*; *W.* *quest*, i. e. complaint, from *questus*.

^k So the qu's; *P.* omits *faith*; the rest *yes* for *faith*.

Cry'd,

Cry'd, sisters! sisters!——¹ *shame of ladies! sisters!*
 Kent! *father! sisters!* What = 'i'th' storm? i'th' night?
 Let pity = not ° believe it!——² There she shook
 The holy water from her heavenly eyes;
³ And ° clamour moisten'd her; ° then away she started
 To deal with grief alone.

Kent. —— ° It is the stars,
 The stars above us govern our conditions:
 Else one ° self mate and mate could not beget
 Such different issues. ° You spoke not with her since?

Gent. No.

Kent. Was this before the king return'd?

Gent. No, since.

Kent. ° Well, fir; the poor distressed *Lear's* ° i'th' town,
 Who sometimes, in his better tune, remembers
 What we are come about, and by no means
 Will yield to see his daughter.

Gent. Why, good fir?

Kent. A sovereign shame so ° elbows him: his ° own un-
 kindness,

¹ This in italic is omitted by P. and H.

² P. and H. read *i'th' storm of night?*

³ So the qu's, which P. alters to *ne'er*; followed by the rest.

⁴ The 1st q. reads *not be beleest*, &c.; the 2d *not be beleev'd*, &c.

⁵ P. reads *then* for *there*.

⁶ P. and H. omit *and clamour moisten'd her*.

⁷ So the qu's and J.; the rest *clamour-motion'd*, omitting *her*.

⁸ P. and H. read *and then retir'd to deal*, &c.

⁹ P. and H. omit *it is the stars*.

¹⁰ The 1st q. reads *self mate and make*.

¹¹ So the qu's; P. and all after *spoke you with her since?*

¹² P. and H. omit *well, fir*.

¹³ So the qu's; P. and all after *in town*.

¹⁴ So the qu's; P. alters *elbows* to *bows*; followed by the rest.

¹⁵ So the qu's; P. omits *own*; followed by the rest.

That

That stript her from his benediction, turn'd her
 To foreign casualties, gave her dear rights
 To his dog-hearted daughters: these things sting
 † His mind so venemously, that burning shame
 Detains him from † *Cordelia*.

Gent. Alack, poor gentleman!

Kent. Of *Albany's* and *Cornwall's* pow'rs you heard not?

Gent. 'Tis so, they are a-foot.

Kent. Well, sir: I'll bring you to our master *Lear*,
 And leave you to attend him. Some dear cause
 Will in concealment wrap me up awhile:
 When I am known aright, you shall not grieve
 Lending me this acquaintance. † I pray you go
 Along with me. [*Exeunt.*

S C E N E IV. *A Camp.*

Enter Cordelia, Physician, and Soldiers.

Cor. Alack, 'tis he; why, he was met even now
 As mad as the † *vext* sea, finging aloud,
 Crown'd with rank † *fumiterr*, and furrow weeds,

† So the qu's and J.; instead of *his mind*, P. and the rest read *him*.

‡ So the qu's and J.; P. and the rest insert *his* before *Cordelia*.

§ So the qu's; P. and the rest *pray, along with me*.

¶ The qu's read *vent* for *vext*.

‡ The qu's read *femiter*; the fo's, R. and P. *fenitar*; H. *fumitory*, which is only another name for *fumiterr*; Chaucer has *femeterre* to signify the same weed, (see the glossary in Urry's *Chaucer*) which very nearly agrees with the spelling of the qu's. Lat. *fumaria*. Miller.

With

With ^g burdocks, hemlock, ^h nettles, cuckow flowers,
 Darnel, and all the idle weeds that grow
 In our sustaining corn. ⁱ A century send forth;
 Search every acre in the high-grown field,
 And bring him to our eye. What can man's wisdom ^k
 In the restoring his bereaved sense?
 He that ^l helps him, take all my outward worth.

Phy. There ^m are means, madam.

Our foster nurse of nature is repose,
 The which he lacks; that to provoke in him,
 Are many simples operative; whose power
 Will close the eye of anguish.

Cor. All blest secrets,
 All you unpublith'd virtues of the earth,
 Spring with my tears; be aidant and ⁿ remediate
 In the good man's ^o distress! Seek, seek for him,
 Left his ungovern'd rage dissolve the life,
 That wants the means to lead it.

Enter a Messenger.

Mess. News, madam:

The *British* pow'rs are marching hitherward.

^g The qu's read *bur-docks*; the fo's, R. P. T. and W. *bardocks*; but *Heath* says he never heard of such a plant. It is not to be found in *Miller*. *Burdock* frequently grows among corn, and is most likely to be what *Shakespeare* means.

^h J. reads *nettle*.

ⁱ The qu's read *a century is sent forth*; P. T. H. and W. *send forth a sent'ry*. J. spells the word *sent'ry*.

^k After *wisdom* the 2d q. reads *do*.

^l The qu's read *can help him*.

^m The fo's and qu's read *is for are*.

ⁿ J. reads *remediant*, as no other edition.

^o For *distress*, the three first fo's read *desires*; the 4th and R. *desire*.

Cor.

Cor. 'Tis known before. Our preparation stands
 In expectation of them. O dear father,
 It is thy business that I go about ;
 Therefore great *France*
 My mourning and ^P important tears hath pitied.
 No blown ambition doth our arms ^q incite,
 But love, dear love, and our ag'd father's ^r right :
 Soon may I hear, and see him.

• S C E N E V. *Regan's Palace.*

Enter Regan and Steward.

Reg. But are my brother's powers set forth ?

Stew. Ay, madam.

Reg. Himself in person there ?

Stew. ^r Madam, with much ado.

Your sister is the better soldier.

Reg. Lord *Edmund* spake not with your ^u lord at home ?

Stew. No, madam.

Reg. What might import my sister's letter to him ?

Stew. I know not, lady.

Reg. Faith, he is posted hence on serious matter.

^P *Important*, as in other places in this author, for *importunate*. *Y.* The fo's and R. read *importun'd*.

^q The 1st q. reads *in fight*; the 2d *insite*.

^r The 1st and 2d fo's read *rite*.

^a The fo's call this *scena quarta*.

^b So all before *P.* who omits *madam*; followed by the rest.

^u So the fo's and R.; the qu's and the rest read *lady*; and *Y.* says *lady* is the better reading: but why? The second scene of this act, to which this passage most probably refers, will clear this matter up.

It was great ignorance, *Gloster's* eyes being out,
 To let him live; where he arrives, he moves
 All hearts against us. ^w *Edmund*, I think, is gone,
 In pity of his misery, to dispatch
 His nighted life; moreover, to descry
 The strength ^x o'th' enemy.

Stew. I must needs after him, madam, with my ^y letter.

Reg. Our troops set forth to-morrow; stay with us;
 The ways are dangerous.

Stew. I may not, madam;

My lady charg'd my duty in this business.

Reg. Why should she write to *Edmund*? might not you
 Transport her purposes by word? ^z Belike,

^a Something—I know not what—I'll love thee much—
 Let me unseal the letter.

Stew. Madam, I had rather——

Reg. I know your lady does not love her husband;
 I'm sure of that; and at her late being here,
 She gave ^b strange ^c oeliads, and most speaking looks
 To noble *Edmund*. I know you are of her bosom.

Stew. I, madam?

Reg. I speak in understanding; ^d y'are; I know't:

^w The qu's read *and now I think is gone*.

^x The 1st q. reads *at' b army*; the 2d *of the army*.

^y The qu's read *letters*.

^z *P.* omits *belike*; *H.* reads *by word of mouth*.

^a The fo's and *R.* read *some things*.

^b *W.* omits *strange*.

^c The qu's read *aliads*; the 1st f. *Eliads*; the other fo's *Iliads*. *Oeliads*,
glances; *Fr.* *oillades*. The emendation is *R.*'s.

^d So the fo's; *R.*'s octavo *you're*; all after *you are*; the qu's read *for I*
know't.

Therefore,

Therefore, I do advise you, take this ^c note.
 My lord is dead; *Edmund* and I have talk'd;
 And more convenient is he for my hand,
 Than for your lady's. You may gather more.
 If you do find him, pray you, give him this;
 And when your mistress hears thus much from you,
 I pray, desire her call her wisdom to her. ^f So farewell.
 If you do chance to hear of that blind traitor,
 Preferment falls on him that cuts him off.

Stew. Would I could meet ^g him, madam, I ^h would shew
 What ⁱ party I do follow.

Reg. Fare thee well.

K S C E N E VI.

The country round Dover.

Enter Glo'ster, and Edgar as a peasant.

Glo. When shall ^l we come to th' top of that same hill?

Edg. You do climb ^m up it now. Look, how we labour.

Glo. Methinks, the ground is even.

Edg. Horrible steep. Hark, do you hear the sea?

Glo. No, truly ⁿ.

^c *J.* says that *note* means in this place not a letter but a remark: but the words *give him this* a little below explain it to be a letter.

^f *H.* omits *so farewell*; the *fo*'s and *R.* read *so fare you well*.

^g The 1st *f.* omits *him*.

^h So the *qu*'s; the rest *should* for *would*.

ⁱ The *qu*'s read *lady* for *party*.

^k The *fo*'s call this *scena quinta*.

^l So the *qu*'s; the rest *I* for *we*.

^m The *qu*'s read *it up*.

ⁿ After *truly* *H.* reads *not*.

Edg.

Edg. Why then your other senses grow imperfect
By your eyes anguish.

Glo. So may it be, indeed.

Methinks, thy voice is alter'd; and thou speak'st

° With better phrase and matter than thou didst.

Edg. You're much deceiv'd: in nothing am I chang'd,
But in my garments.

Glo. ¶ Methinks, you're better spoken.

Edg. Come on, fir; here's the place. Stand still.—How
fearful

And dizzy 'tis to cast one's eyes so low!

The crows and choughs, that wing the midway air,

Shew scarce so gross as beetles. Half way down

Hangs one that gathers samphire; dreadful trade!

Methinks, he seems no bigger than his head.

The fisher-men, that walk upon the beach,

Appear like mice; and yond tall anchoring bark,

Diminish'd to her cock; her cock, † a buoy

Almost too small for sight. The murmuring surge,

That on the unnumbered idle ° pebbles † chafes,

Cannot be heard † so high. I'll look no more,

Left my brain turn, and the deficient sight

Topple down headlong.

Glo. Set me where you stand.

Edg. Give me your hand. You are now within a foot

° So the qu's; the rest in for *with*.

¶ So all before *P.* who reads *sure* for *methinks*; followed by the rest.

¶ The 2d q. reads *beake*.

† The 1st q. reads *a boui*; the 2d *above*.

† The 1st q. reads *pebble*; the 2d *pebbles*; the fo's and R. *pebble*.

† The 2d q. reads *chafe*.

¶ The qu's read *it is so high I'll look, &c.*

Of th' extreme verge; for all ^w beneath the moon
Would I not léap ^x upright.

Glo. Let go my hand.

Here, friend, 's another purse, in it a jewel
Well worth a poor man's taking. Fairies and Gods
Prosper it with thee! Go thou further off;
Bid me farewell, and let me hear thee going.

Edg. Now fare ^y you well, good sir. [*Seems to go.*]

Glo. With all my heart.

Edg. ^z Why I do trifle thus with his ^a despair
^a Is done to cure it.

Glo. O you mighty Gods! [^b *He kneels.*]

This world I do renounce; and in your fights
Shake patiently my great affliction off:
If I could bear it longer, and not fall
To quarrel with your great oppossefuls wills,
My ^c snuff and loathed part of nature should
Burn itself out. If *Edgar* live, O blefs ^d him!

Now, fellow, fare thee well. [*He leaps and falls along.*]

Edg. ^e Gone, sir?—farewel.—

^w So all before *P.* who reads *below* for *beneath*; followed by the rest.

^x *H. W.* and *J.* read *outright*. See *Heath* in loc.

^y So the *qu*'s; the rest *ye* for *you*.

^z So the *qu*'s, 1st and 2d *fo*'s, and *H.*; the rest *do I*.

^a So the 1st *q.* and 1st and 2d *fo*'s, and *H.*; the rest *despair?* 'Tis, &c. but the 2d *q.* has no mark of interrogation after *despair*, nor the 3d and 4th *fo*'s.

^b So the *qu*'s.

^c The 1st *q.* reads *snurff*.

^d The *qu*'s omit *him*.

^e So the *qu*'s and 1st *f.* but without an interrogation; the rest *good sir, farewell*.

And

And yet I know not how conceit ^f may rob
 The ^g treasury of life, when life itself
 Yields to the theft. Had he been where he thought,
 By this, had thought been past.—Alive or dead?
^h Hoa, you, sir! friend! hear you, sir? speak!
 Thus might he pass indeed—yet he revives.—
 What are you, sir?

Glo. Away, and let me die.

Edg. Hadst thou been aught but ⁱ gods' mer, feathers,
^k air,

So many fathom down precipitating,
 Thou'dst shiver'd like an egg; but thou dost breathe,
 Hast heavy substance. ^l Bleed'st not? speak; art found?
 Ten masts ^m at each make not the altitude,
 Which thou hast perpendicularly ⁿ fell.
 Thy life's a miracle; speak yet again.

Glo. But have I fall'n or no?

^f The 1st q. reads *my* for *may*.

^g The three last fo's and R. read *treasure*.

^h So the fo's, R. P. and H. except that all of these beside the 1st f. read *here* for *bear*: the qu's read *ho you sir, heare you sir, speak*: T. and the rest *boa, you, bear you, friend! sir! sir! speak!*

ⁱ The white and cobweb-like exhalations that fly about in hot sunny weather. See *Grey* in loc. But these are not *exhalations*, but spun by a small spider.

^k Before *air* the three last fo's and R. insert *and*.

^l The qu's and 1st and 2d f. and J. read *bleed'st not, speak'st, art found*.

^m So all before R. who reads *at least*; P. H. and W. read *attacht*; J. conjectures *on end*; and we might offer another conjecture, *a-stretch*; but the old reading is intelligible enough, and means, each mast placed at the end of the other.

ⁿ So all before R. he and all after read *fall'n*.

Edg. From the dread ° summit of this chalky P borne.
Look up a-height; the ♀ shrill-gorg'd lark so far
Cannot be seen or heard. Do but look up.

Glo. Alack, I have no eyes.
Is wretchedness depriv'd that benefit,
To end itself by death? 'Twas yet some comfort,
When misery could beguile the tyrant's rage,
And frustrate his proud will.

Edg. Give me your arm.
' Up, so—how is't? feel you your legs? you stand.

Glo. Too well, too well.
Edg. This is above all strangeness.
Upon the crown o'th' cliff, what thing was that,
Which parted from you?

Glo. A poor unfortunate ' beggar.
Edg. As I stood here below, ' methought his eyes
'Were two full moons; he had a thousand noses,
Horns " welk'd and wav'd like the " enridged sea:
It was some fiend. Therefore, thou happy father,
Think that the x clearest Gods, who y make them honours
Of men's impossibilities, have preserv'd thee.

° The qu's read *summons*; the 1st f. *sonnet*.

P So the qu's and H.; the rest *born*, which signifies a brook; but *borne* is a limit, or boundary.

♀ The three last fo's and R. read *shrill-gor'd*.

♂ The qu's read *up, so, how feel you your legs? &c.*

♂ The 1st q. reads *bagger*.

♂ The 1st q. reads *methoughts*.

♂ i. e. *twisted*. W. The 1st and 2d fo's read *welk'd*; the 3d and 4th, and R. *walk'd*; H. *welk'd*. See Jun. in voce *Welken*.

♂ The fo's and R. read *enraged sea*.

x P. reads *dearest*, as in no other edition. *Clearest*, i. e. most righteous. T.

y The qu's read *made their honours*.

Glo.

Glo. I do remember now. Henceforth I'll bear
Affliction, till it do cry out itself,
Enough, enough, and die. That thing you speak of,
I took it for a man; ^z often would it say,
The fiend, the fiend. He led me to that place.

Edg. Bear free and patient thoughts.

SCENE VII.

Enter Lear, drest madly with flowers,

But who comes here?

The ^a safer sense will ne'er accommodate
His master thus.

Lear. No, they cannot touch me for ^b coining; I am the
king himself.

Edg. O thou side-piercing sight!

Lear. Nature's above art in that respect. There's your
pres-money. That fellow handles his bow like a ^c crow-
keeper. Draw me a clothier's yard. Look, look, a mouse!
Peace, peace;—this ^d piece of toasted cheese will ^e do't.—
There's my gauntlet, I'll prove it on a giant. Bring up the

^z So the 1st q.; the 2d *often would he say*; all the rest *often 't would say*.

^a *W.* alters *safer* to *sober*; and *J.* proposes *saner*; but I choose to read, with all the copies before, *safer*: *Nor do I think the man of safe discretion, that does affect to alter it.* See *Measure for Measure*, Sc. I.

^b The fo's read *crying for coining*.

^c *R.* and *P.* read *cow-keeper*. All before and after, *crow-keeper*; and *T.* says this must be the reading, meaning the same as *scare-crow*, viz. a stuff'd figure representing a man armed with a bow and arrow, set up to fright the crows from the fruit and corn.

^d The qu's omit *piece of*.

^e The qu's read *do it*.

brown bills. O, well-flown, ^f bird! i'th' clout, i'th' clout: hewgh.—Give the word.

Edg. Sweet marjoram.

Lear. Pafs.

Glo. I know that voice.

Lear. ^g Ha! *Gonerill!* Ha! *Regan!*—They flatter'd me like a dog, and told me, I had ^h white hairs in my beard, ere the black ones were there. To say ay and no to ⁱ every thing ^k that I said—Ay and no too, was no good divinity. When the rain came to wet me ouce, and the wind to make me chatter; when the thunder would not péace at my bidding; there I found ^l 'em, there I smelt ^l 'em out. Go to, they are not men o' their words; they told me I was every thing; 'tis a lye; I am not ^m ague-proof.

^f So all before *T.* who reads *barb*, by *W.*'s conjecture; followed also by *H.—W.* has the following note,

Lear is here raving of *archery*, and shooting at *buts*, as is plain by the words *i'th' clout*, that is, the *white* mark they set up and aim at: hence the phrase *to hit the white*. So that we must read *O well-flown, barb!* i. e. the *barbed* or *bearded* arrow. *W.*

But why might not *Lear*, by a metaphor, call his arrow *bird*, especially as he cries *well-flown* to it, which is certainly a metaphor taken from the flying of a bird? See *Heath*.

The *qu*'s read *O well flowne bird in the ayre, bayb, give the word*. Here, perhaps, the editor, not knowing what to make of a bird's being *flown* in the clout, put, instead thereof, in the air: which seems to prove that the true reading was *bird*.

^g The *fo*'s, *R.* and *J.* read *Ha! Gonerill with a white beard? They flatter'd, &c.*

^h Before *white* the *fo*'s insert *the*.

ⁱ The *ad q.* reads *all for every thing*,

^k The *qu*'s omit *that*.

^l The *qu*'s read *them* for *'em*.

^m The *qu*'s read *ague-prooffe*.

Glo,

Glo. The trick of that voice I do well remember :
Is't not the king ?

Lear. Ay, every inch a king.

When I do stare, see how the subject quakes.
I pardon that man's life. What was ⁿ thy cause ?
Adultery ?

Thou shalt ^o not die : die for adultery ? No.
The wren goes to't, and the small gilded fly
^p Does lecher in my sight.

Let copulation thrive, for *Glo'ster's* bastard son
Was kinder to his father, than my daughters
Got 'tween the lawful sheets.

To't, luxury, pell-mell ; for I lack foldiers.
Behold ^q yon simpering dame,
Whose face ^r between her forks ^s presages snow ;
That minces virtue, and ^t does shake the head
To hear of pleasure's name.

The fitchew, nor the soyled horse, goes to't
With a more riotous appetite ;
Down from the waist they are centaurs, tho' women all
above ;

But to the girdle do the gods inherit,
Beneath is all the fiends ; there's hell, there's darkness,

ⁿ T.'s duodecimo, W. and J. read *the for thy*,

^o The qu's read *not aie for adultery, &c.*

^p The qu's read *do*.

^q The two first fo's and J. read *yond*.

^r R.'s duodecimo, P. T. H. and W. read *'tween*.

^s The qu's read *presagetb*.

^t The qu's read *do shake the head bear of pleasure's name to fitchew, &c.*

Lear. y Let me wipe it first, it smells
Glo. O ruin'd piece of nature! This g

▪ Shall so wear out to nought. * Do you

Lear. I remember b thine eyes well
c squiny * at me? No, do thy worst, I
love. Read thou this challenge, mark
e on't.

Glo. Were all f the letters furs, I could

Edg. I would not take this from report
And my heart breaks at it.

Lear. Read.

Glo. What with h the case of eyes?

Lear. Oh, ho, are you there with me

u The qu's read *sulphury*.

w The 1st q. reads *consumation*; 2d *consummation*.

x The fo's and R.'s octavo omit *so*.

y The qu's read *here wipe it first, &c.*

▪ The qu's read *should* for *shall*.

■ So the qu's; the rest *dost thou*,

b The qu's read *thy*.

c P. and H. read *squint*,

• The qu's read *on*.

ACT IV. SCENE VII. 153

head, nor ⁱ no money in your purse? Your eyes are in ^k a heavy case, your purse in a light; yet you see how this world goes.

Glo. I see it feelingly.

Lear. What, art mad? a man may see how this world goes, with no eyes. Look with ^l thine ears: see, how ^m yond justice rails upon ⁿ yond simple thief. Hark in thine ear: ^o change places, and handy-dandy, ^p which is the justice, which is the thief? Thou hast seen a farmer's dog bark at a beggar?

Glo. ¶ Ay, sir.

Lear. And the creature run from the cur. There thou might'st behold the great image of authority; ^r a dog's obey'd in office.—

Thou rascal beadle, hold thy bloody hand:
Why dost thou lash that whore? strip ^s thine own back;
^t Thou hotly lust'st to use her in that kind,
For which thou whip'st her. The usurer hangs the ^u cozener.

^l The 2d q. P. and H. omit *no*.

^k The 3d and 4th fo's, R. P. and H. omit *a*.

^l The qu's read *thy*.

^m The qu's read *yon*.

^o The qu's omit *change places, and*.

^p The qu's read *which is thief, which is the justice*.

^q The 3d and 4th fo's omit *ay*.

^r The 1st q. reads *a dogge, so bad in office*; the 2d *a dogge, so bad in office*.

^s So the qu's; the rest *thy*.

^t The qu's read *thy blood hotly lusts, &c.*

^u The 1st q. reads *cozoner*.

Through

Through ^w tatter'd ^x rags ^y small vices do appear ;
 Robes and furr'd gowns ^z hide all. ^a *Plate* ^b *fin with gold*,
And the strong lance of justice hurtlefs breaks :
Arm it with rags, ^c *a pigmy's straw doth pierce it.*
None does offend, ^d *none, I say none ; I'll* ^e *able 'em ;*
Take that of me, my friend, who have the pow'r
To seal th' accuser's lips. Get thee glafs eyes,
 And, like a scurvy politician, seem
 To see the things thou dost not.

^f Now, now, now, now. Pull off my boots. Harder,
 harder. So.

Edg. O matter and impertinency mixt !

Reason in madnefs !

Lear. If thou wilt weep my fortunes, take my eyes.

I know thee well enough, thy name is *Gloster*,
 Thou must be patient ; we came crying hither ;
 Thou know'ft, the first time that we smell the air,

^w The 1st q. reads *tattered*. Before *tatter'd* the 3d and 4th fo's insert *and*.

^x So the qu's ; all the rest *cloaths*.

^y The fo's and *R.* read *great* for *small*.

^z The qu's read *hides*.

^a What is in italic is omitted in the qu's. The fo's and *R.* read *place fins* for *plate fin*. So *plate* is *P.*'s emendation ; followed by the rest ; but *P.* reads *fins* ; *T.*'s duodecimo *fin*.

^b So *T.*'s duodecimo, *W.* and *J.* ; the rest *fins*.

^c *R.* reads *and* for *a*.

^d *H.* omits *none*.

^e *able*] An old phrase, signifying to qualify, or uphold them. So *Scogan*, contemporary with *Chaucer*, says,

Set all my life after thyne ordinance,

And able me to mercie or thou deme, ——— *W.*

H. reads *alsolve*.

^f The qu's read *no, now, pull off, &c.*

ACT IV. SCENE VIII. 155

We ^s wawle and cry. I will preach to thee. Mark ^b me.—

Glo. Alack, alack the day!

Lear. When we are born, we cry, that we are come
To this great stage of fools.—This a good ⁱ block?
It were a delicate stratagem to ^k shoe
A troop of horse with ^l felt; ^m I'll put't in proof;
And when I have ⁿ stol'n upon these ^o fons-in-law,
Then kill, kill, kill, kill, kill, kill.

SCENE VIII.

Enter a Gentleman with attendants.

Gent. O, here he is, lay ^p hands ^q upon him.—Sir,
'Your most dear ^r daughter—

Lear. No rescue? What, a prisoner? I am ^t even
The natural fool of fortune. Use me well,

^s The 1st q. reads *wayle*; the 2d *wail*.

^b So the qu's; the rest omit *me*.

ⁱ *J.* proposes reading *sock* for *block*, as a more easy transition to *felt*, in the next sentence, where *Lear* talks of shoeing horfcs therewith.

^k The qu's read *shoot* for *shoe*.

^l The qu's read *fell* for *felt*.

^m The qu's omit *I'll put't in proof*.

ⁿ The qu's read *stole*.

^o The 1st q. 1st f. and *R.* read *fon-in-laws*; the three last fo's *fons-in-laws*.

^p So the qu's; the rest *band*.

^q The qu's read *upon him, firs*.

^r The 2d q. omits *your most dear daughter*.

^s The 1st q. omits *daughter*.

^t The qu's read *even*.

You

You shall have ^u ransom. Let me have ^w a surgeon,
I am cut to th' brains.

Gent. You shall have any thing.

Lear. No seconds? all myself?

Why this would make a man, a man of falt;
To use his eyes for garden-water-pots,

^x Ay, and laying autumn's dust.

^y *Gent.* Good fir.

Lear. I will die bravely like a ^z bridegroom, what?
I will be jovial; come, come, I am a king,

^a My masters, know you that?

Gent. You are a royal one, and we obey you.

Lear. Then there's life in it. ^b Nay, ^c come, ^d an you
get it, you shall get it ^e with running. ^f Sa, fa, fa, fa.

[^g *Exit king running.*

Gent. A sight most pitiful in the meanest wretch,
Past speaking of in a king. Thou hast ^h one daughter,
Who redeems nature from the general curse
Which twain have brought her to.

Edg. Hail, gentle fir.

Gent. Sir, speed you. What's your will?

^u The 1d q. reads *a ransom*.

^w The 1st q. reads *a chirurgion*; the 2d *a chirurgion*; all the rest *surgeons*.

^x All but the qu's omit *ay*. The fo's and R. omit the whole hemistick.

^y All but the 2d q. omit this speech.

^z All but the qu's read *a smug bridegroom*.

^a The fo's and R. omit *my*.

^b So the qu's; the rest omit *ay*.

^c The qu's omit *come*.

^d The 2d q. reads *if* for *an*.

^e So the qu's; the rest *by* for *with*.

^f The qu's omit *sa, sa, sa, sa*.

^g So the direction in the qu's; the rest only *Exit*.

^h So the qu's, T. W. and J.; the rest *a* for *one*.

Edg.

A C T IV. S C E N E VIII.

Edg. Do you hear aught, ¹ fir, of a battle toward ?

Gent. Most sure and vulgar, every one hears that,

^k Which can distinguish ¹ sound.

Edg. But by your favour,
How near's the other army ?

Gent. Near, and ^m on speedy foot. The main ⁿ descry
^o Stands on the hourly ^p thought.

Edg. I thank you, fir. ^q That's all.

Gent. Though that the queen on special cause is here,
^r Her army is mov'd on.

^s *Edg.* I thank you, fir.

Glo. You ever gentle gods, take my breath from me ;
Let not my worser spirit tempt me again
To die before you please !

Edg. Well pray you, father.

Glo. Now, good fir, what are you ?

Edg. A most poor man, ^t made lame to fortune's blows,
Who, by the art of ^u known and feeling sorrows,
Am pregnant to good pity. Give me your hand,
I'll lead you to some bidding.

ⁱ The qu's omit *fir*.

^k The 2d q. omits *which* ; the 1st reads *that* for *which*.

^l The qu's read *sense* for *sound*;

^m The qu's read *on speed* for *'t*.

ⁿ The qu's read *descries*.

^o The 1st q. reads *standst*.

^p The qu's read *thoughts*.

^q The 2d q. *P.* and *H.* omit *that's all*.

^r The 1st q. reads *bir* ; the 2d *bis*.

^s *P.* and *H.* omit this speech.

^t The qu's read *made lame by fortune's blows*.

^u *H.* reads *knowing*.

K I N G L E A R.

Glo. Hearty thanks,
 ▸ The bounty and the benizon of heaven ✕ to boot.

S C E N E IX.

Enter Steward.

Stew. A proclaim'd prize! ▸ most happy!
 That eyeless head of thine was ✕ first fram'd flesh,
 To raise my fortunes. ✕ Thou ^b old unhappy traitor,
 ✕ Briefly thyself remember. The sword is out,
 That must destroy thee.

Glo. ✕ Now let thy friendly hand
 Put strength enough to't. [Edgar *interposes.*

Stew. Wherefore, bold peasant,
 ✕ Dar'st thou support a publish'd traitor? Hence,
 ✕ Lest that th' infection of his fortune take
 Like hold on thee. Let go his arm.

Edg. Chill not let go, & zir, without further 'casion.

Stew. Let go, slave, or thou dy'st.

✕ The 1st q. reads *the borne and the beniz of heaven to save thee.*

✕ So *P.* and *H.* and the 2d q. seems to confirm this reading, for there we read *to boot, to boot*; where the words were doubled, very likely by the mistake of either the writer or printer. The rest *to boot, and boot.*

▸ *H.* reads *this is most happy!*

✕ The 1st q. omits *first.*

a *P.* and all after omit *thou.*

b The qu's read *most* for *old.*

c i. e. quickly recollect the past offences of thy life, and recommend thyself to heaven. *W.*

✕ So all before *P.* who omits now; followed by the rest.

c The 1st q. reads *aurst.*

✕ The qu's read *lest the infection, &c.*; the 1st Y. *lest that thee, &c.*

✕ The qu's *fir without casion, omitting further.*

Edg.

Edg. Good gentleman, go your gate, ^h and let poor volk pass. And 'chud ha' been zwagger'd out of my life, 'twould not ha' been zo long ⁱ as 'tis by a vortnight. Nay, come not near th' old man; keep out, ^k che vor'ye, or ice wry whether your costard or my ^l bat be the harder; chill be plain with you.

Stew. Out, dunghill! [^m *They fight.*]

Edg. Chill pick your teeth, zir. Come no matter vor your foins. [*Edgar knocks him down.*]

Stew. Slave, thou hast slain me. Villain, take my purse: If ever thou wilt thrive, bury my body, And give the letters, which thou find'st about me, To *Edmund* earl of *Gloster*; seek him out
^a Upon the ^o *British* party. Oh, untimely death!— P death!

[*Dies.*]

Edg. I know thee well, a serviceable villain;
 As duteous to the vices of thy mistress,
 As badness would desire.

Glo. What, is he dead?

Edg. Sit you down, father, rest you: let's see ^q his pockets,

^h The qu's omit *and*.

ⁱ The qu's omit *as 'tis*.

^k I warn you. *Edgar* counterfeits the western dialect. *J.* The qu's read *ebvove ye*.

^l So the ad q.; the 1st *battero*; the fo's and *R.* *ballow*. Though *bat*, the reading of the ad q. be good, and not to be altered, yet probably there might be such a word in use as *ballow* at that time. *P.* and all after read with the ad q. but omit giving the other reading.

^m This direction is in the qu's; but omitted by the rest.

ⁿ *H.* reads *on th' English party, &c.*

^o So the qu's; the rest *English* for *British*.

^p All before *P.* read *death* twice; he and the rest but once.

^q So the qu's; the rest *these* for *his*.

' These letters, that he speaks of, may be my friends.
 He's dead; I'm only sorry he had no other death's-man.
 Let us see——' leave gentle wax; and manners blame us not;
 To know our enemies' minds ' we rip their hearts;
 Their papers " is more lawful.

▼ Reads a letter.

Let * our reciprocal vows be remembered. You have many opportunities to cut him off: if your will want not, time and place will be fruitfully offered. There is nothing done if he return the conqueror. Then am I the prisoner, and his bed my goal; from the loathed warmth whereof deliver me, and supply the place † for your labour.

▼ Your (wife, so I would say) affectionate servant,

G O N E R I L L.

« Oh, undistinguish'd space of woman's b will!
 A plot upon her virtuous husband's life,
 And the exchange my brother. Here, i'th' sands
 Thee I'll rake up, the post un sanctified

• So the qu's; the rest *the* for *these*.

• So all before R. he and all the rest read *by your leave, &c.*

† The qu's read *wec'd.*

• So the qu's and 1st f. i. e. to rip their papers is more lawful; the rest read *are* for *his*.

▼ No direction in the 1st q.; in the 2d a letter; in the rest reads the letter.

• The qu's read *your wife*.

• The 3d and 4th fo's and R. read *of our labour*.

• The 1st q. reads *your wife (so I would say) your affectionate servant, and for you her own* for Venter, Gonorill. The 2d *your wife (so I would say) and your affectionate servant, Gonorill.*

• The three first fo's read *of indistinguish'd*; the 1st q. and 4th f. *indistinguish'd*; the 1st *cb*, the three last *of*.

• The qu's and P. read *wit* for *will*.

Of murderous lechers ; and in ^c the mature time
 With this ungracious paper strike the sight
 Of the death-practis'd duke ; for him 'tis well,
 That of ^d thy death and business I can tell.

Glo. The king is mad ; how stiff is my vile sense,
 That I stand up, and have ingenious feeling
 Of my huge sorrows ; better I were distract,
 So should my thoughts be ^e fenced from my griefs, [*Drum*
 And ^f ~~was~~, by wrong ^f imaginations, lose *afar off.*
 The knowledge of themselves.

Edg. Give me your hand.
 Far off, methinks, I hear the beaten drum.
 Come, ^g father, I'll bestow you with a friend. [*Exeunt.*

SCENE X.

A chamber.

Enter Cordelia, Kent, and ⁱ Physician.

Cor. O thou good *Kent*, how shall I live and work
 To match thy goodness ? ^h My life will be too short,
 And every measure fail me.

Kent. To be acknowledg'd, madam, is o'er-paid.

^c P. and H. omit *the*.

^d The 2d q. reads *his* for *thy*.

^e So the qu's ; the rest *sever'd* for *fenced*.

^f J. reads *imagination*.

^g So all but J. who reads *farther* for *father*.

^h This is called *scena septima* in the fo's ; in R. Sc. VI.

ⁱ In the qu's *doctor* ; in the fo's and R. *gentleman*.

^k So all before P. who omits *my* ; followed by the rest.

All my reports go with the modest truth,
Nor more, nor clipt, but so.

Cor. Be better suited ;

These weeds are memories of those worser hours ;
I pr'ythee, put them off.

Kent. Pardon ¹ me, dear madam ;

Yet to be known, shortens my ^v made intent ;
My boon I make it, that you know me not,
Till time and I think meet.

Cor. Then ^m be't so, my ⁿ good lord.

How does the king ?

[*To the Physician.*]

Phyf. Madam, sleeps still.

Cor. O you kind Gods !

Cure this great breach in his abus'd nature,
Th' untun'd and ^o jarring senses, O, wind up
Of this child-changed father.

Phyf. ^p So please your majesty,

^q That we may wake the king ? he hath slept long.

Cor. Be govern'd by your knowledge, and proceed
I'th' sway of your own will : is he array'd ?

Enter Lear in a chair, carried by servants.

Phyf. Ay, madam, in the heaviness of ^r his sleep,
We put fresh garments on him.

¹ All but the qu's omit *me*.

^v *W.* reads *laid intent*. See *Heath* in loc.

^m So all before *P.* he and all after read *be it*.

ⁿ So the qu's, fo's, *R.* and *J.*—*P.* and the rest omit *good*.

^o The qu's read *hurrying* for *jarring*.

^p *P.* and all after omit *so*.

^q The ad q. omits *that*.

^r So the qu's ; the rest omit *his*.

* Be by, good madam, when we do awake him;
I doubt † not of his temperance.

‡ Cor. Very well.

Phyf. Please you draw near: louder the music there.

Cor. O my dear father! — † Restauration, hang

‡ Thy medicine on my lips; and let this kifs
Repair those violent harms, that my two sisters
Have in thy reverence made!

Kent. Kind and † dear princefs!

Cor. Had you not been their father, these white flakes

‡ Had challeng'd pity of them. Was this face
To be * expos'd against the † warring winds?

‡ *To stand against the deep, dread-bolted thunder?
In the most terrible and nimble stroke
Of quick cross lightning? To watch, poor † Perdu,*

* In the 1st q. *Gent.* in the 2d *Kent* is made to speak the two following lines. The qu's read *good madam, be by, when, &c.*

† The 1st and 2d fo's omit *not*.

‡ The two following speeches are omitted in all but the qu's.

‡ This is fine. She invokes the goddess of health, Hygeia, under the name of *Restauration*, to make her the minister of her rites, in this holy office of recovering her father's lost senses. *W.*

* *H.* reads *her* for *thy*.

† So all before *T.* who alters it to *dearest*; followed by *W.* and *J.*

‡ So the qu's; all the rest *did challenge*.

* The fo's and *R.* read *oppos'd* for *expos'd*.

† The fo's and *R.* read *jarring* for *warring*.

‡ What is in italic is omitted by the fo's, *R. P.* and *H.*

‡ The allusion is to the forlorn-hope in an army, which are put upon desperate adventures, and called in *French*, *enfants perdus*; she therefore calls her father *poor Perdu*; *perdue*, which is the common reading, being the feminine. These *enfants perdus* being always slightly and badly armed is the reason she adds *with this thin helm*—i. e. bare-headed. *W.*

But *W.* calls *perdue* the common reading, which is only the reading of *T.* The qu's read *perdu*.

With this thin helm? (° Mine f enemy's dog,
 Though he had bit me, should have stood that night
 Against my fire. And was thou fain, poor father,
 To hovel thee with swine and rogues forlorn,
 In short and musty straw? ‡ alack, alack!
 'Tis wonder, that thy life and wits, at once,
 Had not concluded ^h all. — He wakes; speak to him.

Phyf. Madam, do you ⁱ, 'tis fittest.

Cor. How does my royal lord? how fares your majesty?

Lear. You do me wrong to take me out o'th' grave,
 Thou art a foul in blifs, but I am bound
 Upon a wheel of fire; that mine own tears
 Do scald like molten lead.

Cor. ^k Sir, do you know me?

Lear. ^l You are a spirit I know: ^m when did you die?

Cor. Still, still, far wide—

Phyf. He's scarce awake; let him alone awhile.

Lear. Where have I been? where am I? fair day-light?
 I'm ⁿ mightily abus'd. I should e'en die with pity,
 To see another thus. I know not what to say;
 I will not swear these are my hands. Let's see,
 I feel this pin prick: 'would I were assur'd
 Of my condition.

^e T. W. and J. read *my very enemy's, &c.*

^f The qu's read *injurious for enemy's.*

^g H. reads *alack!* but once.

^h W. reads *ab!* for *all.* See Heath in loc.

ⁱ After *you* H. adds *speak.*

^k The 1st q. reads *sir know me;* the 2d *sir, know ye me?*

^l The 1st q. reads *yar;* the 2d *y'are.*

^m The 1st q. and 1st and 2d fo's read *where for when.*

ⁿ H. reads *much abus'd.*

Cor. O look ° upon me, fir.
And hold your P hands in benediction o'er me.

¶ No, fir, you must not kneel.

Lear. Pray, do not mock † me ?
I am a very foolish, fond, old man,
Fourscore and upward ‡; and, to deal plainly †,
I fear I am ° not in my perfect mind.
Methinks, I should know you, and know this man;
Yet I am doubtful; for I'm mainly ignorant,
What place this is; and all the skill I have,
Remembers not these garments; † nor I know not
Where I did lodge last night. Do not laugh at me,
For, as I am a man, I think this lady
To be my child *Cordelia*.

Cor. And so † I am; I am.

Lear. Be your tears wet? Yes, 'faith. I pray † you,
weep not.

If you have poison for me, I will drink it;
I know, you do not love me; for your sisters
Have, as I do remember, done me wrong.
You have some cause, they have not.

° *H.* reads *on me*.

P So the qu's; the rest *hand*.

¶ The fo's and R. omit *no, fir*.

† The 1st q. omits *me*.

‡ After *upward*, the fo's and R. add *not an hour more, nor less*.

† After *plainly*, *H.* adds *with you*.

° The qu's read *not perfect in my mind*.

¶ So all before *P.* who alters *nor* to *nay*; followed by the rest.

‡ The qu's read *I am* but once.

† *R.* first inserts *you*; followed by all after.

Cor. No cause, no cause.

Lear. Am I in France?

Kent. In your own kingdom, sir.

Lear. Do not abuse me.

Phys. Be comforted, good madam; the great rage,
You see is ^a cur'd in him: ^b and yet ^c 'tis danger
^c To make him even o'er the time he has lost.
Desire him to go in; ^d trouble him no more
Till further settling.

Cor. Will't please your highness walk?

Lear. You must bear with me;

Pray ^e you now, forget and forgive,

I am old and foolish.

[*Exeunt Lear, Cordelia, Physician, and attendants.*]

^f *Manent Kent and Gentleman.*

Gent. Holds it true, sir, that the duke of Cornwall was slain?

Kent. Most certain, sir.

Gent. Who is conductor of his people?

Kent. As 'tis said, the bastard son of Gloucester.

Gent. They say, Edgar, his banished son is with the earl of Kent in Germany.

^a The fo's and R. read *kill'd* for *cur'd*.

^b What is in italic is omitted in the fo's, R. P. and H.

^c The qu's read *it is*; T. W. and J. *'twere*.

^d *To make him even, &c.*] i. e. to reconcile it to his apprehension. W.

^e Before *trouble*, P. and H. insert *and*.

^f The qu's omit *you*.

^f This remaining part of the scene is omitted in the fo's, R. P. and H.

Kent.

ACT IV. SCENE X. 167

Kent. Report is changeable. 'Tis time to look about;
the powers of the kingdom approach apace.

Gent. The arbitrement is like to be bloody.—Fare you
well, sir. [*Exit Gentleman.*]

Kent. My point and period will be thoroughly wrought,
Or well; or ill, as this day's battle's fought. [*Exit Kent.*]

A C T V.

S C E N E I. *A Camp.*

Enter Edmund, Regan, ^a and their powers.

Edmund.

KNOW of the duke, if his last purpose hold;
Or whether since he is advis'd by aught,
To change the course? He's full of ^b alteration,
^c And self-reproving. Bring ^d his constant pleasure.

Reg. Our sister's man is certainly miscarried.

Edm. 'Tis to be doubted, madam.

Reg. Now, sweet lord,

You know the goodness I intend upon you;
Tell me—but truly—but then speak the truth,
Do you not love my sister?

Edm. In honour'd love.

• *Reg.* But have you never found my brother's way
To the fore-fended place?

‡ *Edm.* That thought abuses you.

^a So the qu's, which seems sufficient, as no particular gentleman appears. *W.* and *J.* read *gentleman and soldiers*; the rest *gentlemen and soldiers for and their powers*.

^b The 1st q. reads *abdication*.

^c *P.* reads *and self-reproving brings his constant pleasure*.

^d i. e. his settled resolution. *J.*

• *J.* omits the four following speeches, without giving notice.

‡ The two following speeches are omitted by all but the qu's.

Reg.

ACT V. SCENE I.

169

Reg. I am doubtful that you have been conjunct,
And bosom'd with her as far as we call her's.

Edm. No, by mine honour, & madam.

Reg. I never shall endure her. Dear my lord,
Be not familiar with her.

Edm. Fear ^h me not. She and the duke her husband——

Enter Albany, Gonerill, and soldiers.

¹ *Gon.* I had rather lose the battle, than that sister
Should loosen him and me.——

[*Aside.*

Alb. Our very loving sister, well be met.

² *Sir,* this I hear, the king is come to his daughter,
With others, whom the rigour of our state
Forc'd to cry out. ¹ *Where I could not be honest,*
I never yet was valiant: ^m for this business,
It toucheth us, as France invades our land,
Not holds the king, with others, whom, I fear,
Most just and heavy causes make oppose.

^a *Edm.* *Sir,* you speak nobly.

Reg. Why is this reason'd?

Gon. Combine together 'gainst the enemy:
For these ^o domestick and particular broils
Are not the question here,

^g *P.* and *W.* omit *madam.*

^h All but the *qu's* omit *me.*

¹ This speech is omitted in the *fo's*, *R.* *P.* and *H.*

² The *qu's* read *for* for *sir*; the *fo's*, *R.* *P.* and *H.* *sir,* this I heard.

³ What is in italic is omitted in the *fo's* and *R.*

^m *T.* reads *'fore* for *for.*

^a *P.* and *H.* omit this speech.

^o The *qu's* read *domestick dore* (ad *q.* *doore*) *particulars are not to question here.*

Alb.

Alb. Let us then determine with the ancient of war our proceedings.

¶ *Edm.* I shall attend you presently at your tent.

Reg. Sister, you'll go with us?

Gon. No.

Reg. 'Tis most convenient. Pray you, go with us.

Gon. [*aside.*] Oh, ho, I know the riddle. I will go.

S C E N E II.

As they are going out, enter Edgar disguised.

Edg. If e'er your grace had speech with man so poor,
Hear me one word.

Alb. I'll overtake you.—Speak.

[*Exeunt Edm. Reg. Gon. and attendants.*]

Edg. Before you fight the battle, ope this letter.

If you have victory, let the trumpet sound
For him that brought it: [¶] Wretched though I seem,
I can produce a champion, that will prove
What is avouched there. If you miscarry,
Your business of the world hath so an end,
[†] *And machination ceases.* Fortune [‡] love you!

Alb. Stay till I've read the letter.

¶ So the qu's; the rest *proceeding*.

‡ The fo's, R. P. and H. omit this speech. T. and W. insert it before the last, contrary to the qu's.

† The fo's, R. P. and H. omit *you*.

‡ The three last fo's read *wretch* for *wretched*.

¶ These words in italic are omitted in the qu's.

‡ The fo's and R. read *loves*.

Edg.

ACT V. SCENE III.

171

Edg. I was forbid it.

When time shall serve, let but the herald cry,
And I'll appear again.

[*Exit.*]

Alb. Why, fare thee well. I will ^w o'erlook ^x thy paper.

Enter Edmund.

Edm. The enemy's in view; draw up your powers.
Here is the ^y guess of their ^a great strength and forces,
By diligent discovery; [*giving a paper*] but your haste
Is now urg'd on you.

Alb. We will greet the time.

[*Exit.*]

SCENE III.

Edm. To both these sisters have I sworn my love;
Each jealous of the other, as the ^b stung
Are of the adder. Which of them shall I take?
Both? one? or neither? Neither can be enjoy'd,
If both remain alive. To take the widow,
Exasperates, makes mad her sister *Gonerill*;
And hardly shall I carry out my side,
Her husband being alive. Now then, we'll use
His countenance for the battle; which being done,
Let her, who would be rid of him, devise

^w The 2d q. reads *looks ore.*

^x The qu's read *the* for *thy.*

^y So the fo's and R, the rest read *hard* for *here.* But the words *by diligent discovery,* seem to require the reading, *berg.* I have therefore put in the direction [*giving a paper.*]

^a The 1st q. reads *guesse* for *guess.*

^z So the qu's; the rest *true* for *great.*

^b The qu's read *sting* for *stung.*

His

His speedy taking off. As for ^c the mercy
Which he ^d intends to *Lear* and to *Cordelia*,
The battle done, and they, within our power,
^e Shall never see his pardon: For my state
Stands on me to defend, not to debate.

f S C E N E IV. *A Field.*

*Alarm within. Enter with drum and colours, Lear, Cordelia,
and soldiers over the stage, and exeunt.*

Enter Edgar and Gloster.

Edg. Here, father, take the shadow of this ^g bush
For your good host; pray that the right may thrive.
If ever I return to you again,
I'll bring you comfort.

Glo. Grace ^h go with you, sir! [Exit Edgar.

[Alarm, and retreat, within.

Re-enter Edgar.

Edg. Away, old man; give me thy hand, away.
King *Lear* hath lost, he and his daughter ta'en.
Give me thy hand; come on.

Glo. No further, sir; a man may rot even here.

Edg. What in ill thoughts again? men must endure

^c The qu's read *his* for *the*.

^d The 2d q. reads *extends*.

^e *H.* reads *they ne'er shall see, &c.*

^f In the fo's and R. this is Scene II.

^g So the qu's; the rest *tree* for *bush*.

^h So the qu's, and 1st and 2d fo's; the rest *be* for *go*.

Their

Their going hence, even as their coming hither.
Ripeness is all. Come on.

¹ *Glo.* And that's true too.

[*Exeunt.*]

* S C E N E V.

Enter in conquest, with drum and colours, Edmund: Lear and Cordelia, as prisoners: soldiers, captain.

Edm. Some officers take them away. Good guard,
Until their greater pleasures ¹ first be known,
That are to censure them.

Cor. We're not the first,
Who with best meaning have incur'd the worst.
For thee, oppressed king, ² am I cast down;
Myself could else out-frown false fortune's frown.—
Shall we not see these daughters and these sisters?

Lear. ³ No, no, no, no! come, let's away to prison;
We two alone will sing, like birds i'th' cage.
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness. So we'll live,
And pray, ⁴ and sing, and tell old tales, and laugh
At gilded butterflies; and hear poor rogues
Talk of court-news, and we'll talk with them too,
Who loses and who wins; who's in, who's out;
And take upon's the mystery of things,
As if we were God's spies. And we'll wear out,

¹ This speech is omitted in the qu's.

² This in the fo's and R. is Scene III.

³ The qu's read *best* for *first*.

⁴ So the qu's, T. W. and F.; the rest *I am*.

⁵ In the qu's *no* is but twice repeated.

⁶ The 2d q. omits *and sing*.

In a wall'd prison, packs and sects of great ones,
That ebb and flow by th' moon.

Edm. Take them away.

Lear. Upon such sacrifices, my *Cordelia*,
The Gods themselves throw incense. Have I caught thee?
He that parts us, shall bring a brand from heaven,
And fire us hence, like foxes. Wipe thine ^p eyes,
The ^q goujeres shall devour them, ^r flesh and fell,
Ere they shall make us weep; we'll see 'em ^s starve first.

^t Come. [*Exeunt Lear and Cordelia guarded.*]

Edm. Come hither, captain, hark ^u.

Take thou this note; go, follow them to prison.

^v One step I have advanc'd thee; if thou dost
As this instructs thee, thou dost make thy way
To noble fortunes. Know thou this, that men
Are as the time is; to be tender minded
Does not become a sword. ^w Thy great employment
Will not bear question; either say thou'lt do't,
Or thrive by other means.

Capt. I'll do't, my lord.

^p So the qu's and 1st f.; the rest *eye*.

^q The qu's read *good* for *goujeres*; the fo's, R. and P. *good years*; T. *good-yers*.

^r i. e. *flesh and skin*. J. The qu's read *steach and fell*.

^s So the qu's; the rest *starv'd*.

^t The 2d q. omits *come*.

^u Here *H.* gives a direction for *Edmund* to whisper; but how is this? Is he to whisper his speech? how then shall the audience hear it? Besides, he had no need to whisper when none, but the captain to whom he speaks, was within hearing. But I apprehend there were many soldiers remaining, who were not to be trusted with the secret.

^v The 1st q. reads *and for one*.

^w T. and H. read *my* for *thy*. See *Heatb* in loc.

Edm. About it, and write happy, when thou'st done.
 Mark, I say, instantly; and carry it so,
 As I have set it down.

Y Capt. I cannot draw a cart, nor eat dry'd oars,
 If it be man's work I'll do't. [Exit.]

S C E N E VI.

Enter Albany, Gonerill, Regan, and soldiers.

Alb. Sir, you have ^z show'd to day your valiant strain,
 And fortune led you well; you have the captives,
 Who were the opposites of this day's strife:
^a We do require ^b them of you, so to use them,
 As we shall find their merits and our safety
 May equally determine.

Edm. ^c Sir, I thought ^e it fit
 To ^d send the old and miserable king
 To some retention, ^e and appointed guard,
 Whose age has charms in it, whose title more,
 To pluck the ^f common ^g bosom ^h on his side;
 And turn our impress lances in our eyes,

^y All but the qu's omit this speech.

^z The 2d q. reads *showne*.

^a So the qu's, T. W. and J.; the rest I for *we*.

^b The qu's and P. read *then* for *them*.

^c P. and H. omit *sir* and *it*.

^d The 1st q. reads *save* for *send*.

^e The 1st q. the fo's, and R. omit *and appointed guard*.

^f The 1st q. reads *corn* for *common*.

^g The 1st q. reads *bosom*; 2d q. *blossomes*; P. and all after *bosom*.

^h The qu's read *of* for *on*.

Which

*And the best quarrels, in the heat, are cut
By those that feel their ^m sharpness.—
The question of Cordelia and her father,
Requires a fitter place,*

Alb. Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.

Reg. That's as we list to grace him.
Methinks, our pleasure ^a might have been
Ere you had spoke so far. He led our pow
Bore the commission of my place and person
The which ^o immediacy may well stand up,
And call itself your brother,

Gen. Not so hot;
In his own grace he doth exalt himself,
More than in your ^p advancement.

Reg. In my ^q right,
By me invested, he compeers the best.

ⁱ All but the 2d q. omit *a*.

^k All editions but *H.* read *you* and *your* for *we* and *our*

Alb. That were the most if he should husband you.

Reg. Jesters do oft prove prophets.

Gon. Holla, holla!

That eye that told you so look'd but a-squint.

Reg. Lady, I am not well, else I should answer
From a full-flowing stomach. General,
Take thou my soldiers, prisoners, patrimony,
² Dispose of them, of me; ¹ thy will is mine:
Witness the world, that I create thee here
My lord and master.

Gon. Mean you to enjoy him?

Alb. The let alone lies not in your good will.

Edm. Nor in thine, lord.

Alb. Half-blooded fellow, yes.

¹ *Reg.* Let the drum strike, and prove my title thine.

² [*To Edmund: they offer to go out.*]

Alb. Stay yet; hear reason. *Edmund*, I arrest thee
On capital treason; and in ³ thine attaint, [*Pointing to*
Gon.]

This gilded serpent. For your claim, fair ² sister,
I ⁴ bar it in the interest of my wife;

¹ This line is not in the qu's.

² The 1st f. reads *the walls are thine*; the other fo's and the rest *the walls are mine*; except *H.* who reads *they all are thine*; but the reading most agreeable to the context and to the traces of the letters in the 1st f. seems to be this, *thy will is mine*. *W.* says, *the walls are thine*, is a metaphorical expression taken from the camp, and signifying, *to surrender at discretion*.

³ The qu's and *P.* give this speech to *Edmund*, and instead of the last word *thine* read *good*.

⁴ This direction is *H.*'s.

⁵ So the qu's; the rest *thy arrest*.

⁶ The fo's read *sisters*.

⁷ The qu's and fo's read *bars*.

'Tis she is sub-contracted to ^z this lord ;
 And I, her husband, contradict ^a your banes.
 If you will marry, make your ^b love to me,
 My lady is bespoken.

^c *Gon.* An enterlude! —

Alb. Thou art arm'd, *Gloster* ; ^d let the trumpet found :
 If none appear to prove upon thy ^e head
 Thy heinous, manifest, and many treasons,
 There is my pledge, I'll ^f prove it on thy heart
 Ere I taste bread, thou art in nothing less,
 Than I have here proclaim'd thee.

Reg. Sick, O sick —

Gon. If not I'll ne'er trust ^g poison.

Edm. There's my exchange. What in the world he is,
 That calls me traitor, villain-like, he lies.
 Call by ^h thy trumpet : he that dares approach,
 On him, on you, (ⁱ who not ?) I will maintain
 My truth and honour firmly.

Alb. A herald, ho !

^k *Edm.* A herald ho, a herald !

^z The ad q. reads *her* for *this*.

^a The qu's read *the* for *your*.

^b So the qu's; and right; for it is spoken to *Regan* only: the rest read *loves*.

^c This speech is omitted in the qu's.

^d The qu's omit *let the trumpet found*.

^e So the qu's; the rest *person* for *head*.

^f The fo's and R. read *make* for *prove*.

^g The fo's, R. and J. read *medicine* for *poison*.

^h So the qu's, T. W. and J.; the rest *the* for *thy*.

ⁱ H. reads *whom not?*

^k This speech is omitted by all but the qu's.

Enter

Enter a Herald.

Alb. Trust to thy single ¹ virtue; for thy soldiers,
All levied in my name, have in my name
Took their discharge.

Reg. This sickness grows upon me.

Alb. She is not well; convey her to my tent. [*Exit Reg.*]

S C E N E VII.

Come hither, herald. Let the trumpet sound,
And read out this.

² *Cap.* Sound trumpet.

[*A trumpet sounds.*]

Herald reads.

If any man of quality or degree, ³ within the lists of the
army, will maintain upon *Edmund* supposed earl of *Gloster*;
that he is a manifold traitor, let him appear ⁴ at the third
sound of the trumpet. He is bold in his defence.

⁵ Sound.

[1 trumpet.

⁶ Again.

[2 trumpet.

Again.

[3 trumpet.

⁷ [*Trumpet answers him within.*]

¹ The two last fo's, *R. P.* and *H.* read *virtues*.

² This speech of the Captain is omitted by all but the qu's.

³ The qu's read *in the host of the army, &c.*

⁴ So the qu's; the rest *by* for *at*.

⁵ All but the qu's omit *sound*; and they give it to the Bastard; but this seems to be a mistake, for I suppose it was the Herald's business to bid the trumpet sound.

⁶ The qu's have *again* but once, and this is also given to the Bastard.

⁷ This direction is omitted in the qu's.

Enter Edgar, armed, with a trumpet before him.

Alb. Ask him his purposes, why he appears
Upon this call o'th' trumpeter.

Her. What are you?
Your name and quality, and why you answer
This present summons?

Edg. 'O know my name is lost,
By treason's tooth bare-gnawn, and canker-bit;
' Yet am I noble ^w as the adversary
I come to cope ^x withal.

Alb. Which is that adversary?

Edg. What's he that speaks for *Edmund* earl of *Glo'fster*?

Edm. Himself: what say'st thou to him?

Edg. Draw thy sword,
That if my speech offend a noble heart,
Thy arm may do thee justice; here is mine;
' Behold, it is the privilege of mine ^z honours^a,
My oath and my profession. I protest,

Maugre

^a The qu's read *Enter Edgar, at the third sound, a trumpet before him.*
The fo's and the rest *Enter Edgar, armed.*

^t So the qu's; the rest omit *O.*

^u The ad q. omits *yet am I noble*; for which the 1st q. reads *yet are I
mou't, i. e. (I suppose) yet ere I move it.*

^w The qu's read *where is the adversary, &c.*

^x So the qu's; the rest omit *withal.*

^y The fo's, *R. P.* and *J.* read *behold, it is my privilege, the privilege of
mine honours, &c.*

^z The qu's read *tongue for honours.*

^a The charge he is here going to bring against the Bastard, he calls *the
privilege, &c.* to understand which phraseology, we must consider the old
rites of knighthood are here alluded to; whose oath and profession required
him to discover all treasons, and whose privilege was to have his challenge
accepted,

Maugre thy ^b strength, youth, place, and eminence,
^c Despight thy victor-sword, and fire-new ^d fortune,
 Thy valour, and thy heart, thou art a traitor ;
 False to thy Gods, thy brother, and thy father,
^e Conspirant 'gainst this high illustrious prince,
 And from th' extremest upward of thy head,
 To the descent and dust ^f beneath thy feet,
 A most toad-spotted traitor. Say thou, no ;
 This sword, this arm, and my best spirits ^g are bent
 To prove upon thy heart whereto I speak,
 Thou liest.

Edm. In wisdom I should ask thy name,
 But since thy out-side looks so fair and warlike,
 And that thy ^h tongue some ⁱ 'say of breeding breathes ;

accepted, or otherwise to have his charge taken *pro confesso*. For if one who was no knight accused another who was, that other was under no obligation to accept the challenge. On this account it was necessary, as *Edgar* came disguised, to tell the Bastard he was a knight. *W.*

But I should rather think *privilege* refers to his sword ; he says, *Draw thy sword, &c. here is mine, it is the privilege, &c.* i. e. I don't wear my sword in the common way, merely as my defence, but as a privilege, granted at my being knighted, for the vindicating betrayed innocence, and punishing the traitor. For by the words *here is mine*, he cannot well refer to *my speech* in the foregoing line : had he intended to refer to his following speech, then the grammar would have requir'd to be *here it is*, and not *here is mine*.

^b So the qu's ; the rest *strength, place, youth, &c.*

^c So the qu's and *R.* ; the fo's read *despise* for *despight* ; *P.* and the rest *spite* of.

^d The qu's read *fortun'd*.

^e The qu's read *conspicuate*.

^f So the qu's ; the rest *below thy foot*.

^g For *are* the 1st q. reads *as* ; the 2d *is*.

^h The qu's read *being* for *tongue*.

ⁱ *Say* for *essay*, some shew or probability. *P.* But perhaps *say* may here be the verb changed into a noun, and may signify *discourse*.

The fo's read *and since thy tongue (some say) of breeding breathes*.

* What safe and nicely I might well delay
 By ^l rule of knighthood, I disdain and spurn.
^m Back do I tofs ⁿ these treasons to thy head,
 With the ^o hell-hated lye ^p o'erwhelm thy heart;
^q Which (for they yet glance by, and scarcely bruise)
 This sword of mine shall give them instant way,
 Where ^r they shall rest for ever. Trumpets, speak.

[*Alarm. Fight. Edmund falls,*

Gon. * Save him, save him; this is ^t mere practice, *Glo'ster.*
 By th' law of ^u arms, thou ^v wast not bound to ^x answer
 An unknown opposite; thou art not vanquish'd,
 But cozen'd and beguil'd.

Alb. ^y Shut your mouth, dame,
 Or with this paper shall I ^z stop it——

Gon. * Hold, sir——

- * The qu's omit this line.
- ^l The qu's have *right* for *rule*.
- ^m This line is omitted in the 2d q.; the 1st reads *beer* for *back*.
- ⁿ The 1st q. reads *those* for *these*.
- ^o The qu's read *bell-batedly*.
- ^p The qu's read *oreturn'd* for *o'erwhelm*.
- ^q *H.* reads *to which* (*for they yet glance by, scarcely bruising*).
- ^r *T. W.* and *J.* read *thou shalt rest*.
- ^s So all before *T.* who reads *O save him, &c.* followed by *W.* and *J.*
 —*H.* reads *save him, O save him, &c.*—*Save him, save him,* is made *Albany's*
 speech by all before *T.* who puts it to *Generill's*; followed by all after
 but *J.*
- ^t All but the qu's omit *mere*.
- ^u So the qu's; the rest *war* for *arms*.
- ^v The qu's read *art* for *wast*.
- ^x The 2d q. reads *offer* for *answer*.
- ^y The qu's read *stop* for *shut*.
- ^z The 1st q. reads *stople*.
- ^z The *fo's*, *R.* and *J.* read *bold, sir,* after *stop it,* making it a part of
Albany's speech; but this seems to be a mistake; for if it be read at all, it
 should be *Generill's* speech. All the rest omit it.

Alb.

Alb. Thou worse than any ^b name, read thine own evil.
^c Nay, no tearing, lady; I perceive you know it d.

Gon. Say, if I do; the laws are mine, not thine;
 Who ^e shall arraign me for't?

Alb. ^f Monster, know'st thou this paper?

Gon. Ask me not what I know—— [Exit Gonerill.

Alb. Go after her. She's desperate; govern her.

S C E N E VIII.

Edm. What you have charg'd me with, that ^g have I done,
 And more, much more; the time will bring it out.
 'Tis past, and so am I. But what art thou,
 That hast this fortune on me? ^h If thou'rt noble,
 I do forgive thee.

Edg. Let us exchange charity.
 I am not less in blood than thou art, *Edmund*;
 If more, the more thou hast wrong'd me.
 My name is *Edgar*, and thy father's son.
 The Gods are just, and of our pleasant ⁱ vices

^b So the fo's, R. and J.; the rest thing for name.

^c So the qu's; all the rest omit nay.

^d Here J. puts this direction, [gives the letter to Edmund.] But why so? Does it not appear that he had given it to Gonerill, for he bids her read, and not tear it: and afterwards having taken it from her, says, Monster, know'st thou this paper? which shews the paper to be then in Albany's hand.

^e So the qu's; the rest can for shall.

^f So the ad q.; the rest most monstrous know'st thou this paper? The fo's and R. most monstrous! O, know'st thou this paper? the rest follow the ad q.

^g So all before T. who alters have I to I have; followed by the rest.

^h The qu's read if thou bee'st noble.

ⁱ The qu's read virtues for vices.

Make instruments to ^k scourge us :
The dark and vicious place, where thee he got,
Cost him his eyes.

Edm. ^l Thou hast spoken right, 'tis true ;
The wheel is come full ^m circle ; I am here.

Alb. Methought thy very gait did prophesy [To Edgar,
A royal nobleness. I must embrace thee :—
Let sorrow split my heart, ⁿ if ever I
Did hate thee or thy father !

Edg. Worthy prince, ^o I know't.

Alb. Where have you hid yourself ?
How have you known the miseries of your father ?

Edg. By nursing them, my lord. Lift a brief tale,
And when 'tis told, O that my heart would burst !
The bloody proclamation to escape
That follow'd me so near (O our lives' sweetness !
That ^p with the pain of death, ^q we'd hourly ^r die,
Rather than die at once !) taught me to shift
Into a madman's rags, ^t assume a semblance
^s That very dogs disdain'd ; and in this habit
Met I my father with his bleeding rings,
Their precious ^t stones new lost ; became his guide,

^k So the qu's, *W.* and *J.* ; the rest *plague* for *scourge* ; *H.* reads *plague* and *punish* us, to complete the verse.

^l The qu's read *thou hast spoken truth, the wheel, &c.*

^m The qu's read *circled.*

ⁿ The qu's read *if I did ever hate, &c.*

^o *H.* reads *I know it well.*

^p So the qu's ; all the rest *we* for *with*.

^q All editions read *would* for *we'd* : but this seems to be a necessary emendation, if we read *with* for *we*, with the qu's.

^r All before *P.* who alters *die* to *bear* ; followed by the rest.

^s *Sp* all before *P.* who alters *that* to *the* ; followed by the rest.

^t So all before *P.* who alters *stones* to *gems* ; followed by the rest.

A C T V. S C E N E VIII.

185

Led him, begg'd for him, fav'd him from despair;
 Never (^u O fault!) reveal'd myself unto him,
 Until some half hour past, when I was arm'd,
 Not sure, though hoping, of this good success,
 I ask'd his blessing, and from first to last
 Told him ^v my pilgrimage: but ^x his flaw'd heart,
 Alack, too weak the conflict to support,
 'Twixt two extremes of passion, joy, and grief,
 Burst smilingly.

Edm. This speech of yours hath mov'd me,
 And shall perchance do good; but speak you on,
 You look as you had something more to say.

Alb. If there be more, more woful, hold it in,
 For I am almost ready to dissolve,
 Hearing of this.

^y *Edg.* ^z This would have seem'd a period,
 To such as love not sorrow: but another
 To amplify too much, would make much, more,
 And top extremity.
 Whilst I was big in clamour, came there ^a in a man,
 Who having seen me in my ^b worst estate,

^u The qu's read (*O father.*)

^v The fo's and R. read *ow* for *my*.

^x The 4th f. reads *this* for *his*.

^y The remaining part of this scene is omitted in all but the qu's, T. W. and J.

^z W. reads

*This would have seem'd a period. But such,
 As love to amplify another's sorrow,
 To much, would make much more, and top extremity.*

See *Heath* in loc.

^a So the qu's; the rest omit *in*.

^b So the qu's; the rest *worser state*.

Shunn'd

Shunn'd my abhorr'd society; but ^c then finding
 Who 'twas ^d that so'ndur'd, with his strong arms
 He fasten'd on my neck; and bellow'd out,
 As he'd burst heaven; threw ^e him on my father;
 ' Told the most piteous tale of *Lear* and him
 That ever ear receiv'd; which in recounting,
 His grief grew puissant, and the strings of life
 Began to crack. Twice then the ^f trumpet sounded,
 And there I left him tranç'd.

Alb. But who was this?

Edg. Kent, sir, the banish'd *Kent*, who in disguise
 Follow'd his enemy king, and did him service
 Improper for a slave.

S C E N E IX.

^h Enter a Gentleman, with a bloody knife.

Gent. Help, help, ⁱ O help!

^k *Alb.* What kind of help? ^l speak, man.

What means ^m that bloody knife?

^c So the qu's; the rest now for then.

^d So the qu's; the rest bad for that.

^e The qu's read me for him.

^f The 2d q. reads and told the piteous tale, &c.

^g All but *f.* read trumpets.

^h The qu's read enter one with a bloody knife; the fo's and all after only enter a Gentleman.

ⁱ So the fo's and *R.*; the rest omit *O help.*

^k So the qu's; all the rest divide this speech thus,

Edg. What kind of help?

Alb. Speak, man.

Edg. What means this bloody knife?

^l The qu's omit speak, man.

^m So the qu's; the rest this for that.

Gent.

Gent. 'Tis hot, it smoaks; it came even from the heart
Of—— ° O! she's dead.

Alb. ° Who dead? speak man.

Gent. Your lady, sir, your lady; and her sister
By her is ^p poisoned; ^q she ^r hath confest it.

Edm. I was contracted to them both: all three
Now marry in an instant ^s.

Alb. Produce their bodies, be they alive or dead,
The justice of the heavens that makes us tremble,
Touches us not with pity.

Edg. Here comes *Kent*, sir.

° The qu's omit *O! she's dead.*

° The 4th f. and all after read *who's* for *who*; the qu's read *who man*,
speak.

° So the 1st q.; the rest *poison'd.*

° So the qu's; the rest *she confesses it.*

° The 2d q. reads *has* for *hath.*

° So the qu's: the fo's and the rest read
————— *instant.*

Edg. Here comes *Kent.*

Enter *Kent.*

Alb. Produce the bodies be they alive or dead.

[*Gonerill* and *Regan's* bodies brought out.]

The judgment of the heavens that makes us tremble,

Touches us not with pity.—

O! is this he? [the 2d, 3d, and 4th fo's, R. and P. *she* for *he*] the time will
not allow

The compliment which very manners urge.

Kent. I am come

To bid my king and master eye good night.

Is he not here?

Alb. Great thing of us forgot!

Speak, Edmund, where's the King? and where's *Cordelia*?

See'st thou this object, *Kent*?

Kent. Alack, why thus? &c. &c.

Enter

Enter Kent.

Alb. † O, is this he? The time will not allow
The compliment † which very manners † urge.

Kent. I am come to bid my king and master ay good night.
Is he not here?

Alb. Great † thing of us forgot!
Speak, *Edmund*, where's the King? and where's *Cordelia*?
See'st thou this object, *Kent*?

‡ [*The bodies of Gonerill and Regan are brought in.*]

Kent. Alack, why thus?

Edm. Yet *Edmund* was below'd:
The one the other poison'd for my sake,
And after flew herself.

Alb. Even so. Cover their faces.

Edm. I pant for life; some good I mean to do,
Despight of mine own nature. Quickly send,
‡ (Be brief—) into the castle; for my writ
Is on the life of *Lear* and † *Cordelia*:
Nay, send in time.

Alb. Run, run, O run †—

Edg. To whom, my lord? Who has the office? Send
Thy token of relieve.

† The qu's read *O'tis he.*

‡ The qu's read *that for which.*

‡ The qu's and three first fo's read *urges.*

‡ The 2d q. reads *things.*

‡ Here *H.* (who, with all but the qu's, brings in the bodies before) has
this direction, *Pointing to the dead bodies.*

‡ The fo's and *R.* read *(be brief in it) to th' castle, &c.*

‡ After *and*, all but *H.* insert *on.*

‡ After *run*, *H.* inserts *make haste.*

Edm.

ACT V. SCENE X.

189

Edm. Well thought on. Take my sword,

^c The captain——give it the captain.

Edg. Haste thee for thy life. [Exit Messenger.]

Edm. He hath commission from thy wife and me
To hang *Cordelia* in the prison, and
To lay the blame upon her own despair,

^d That she foredid herself.

Alb. The Gods defend her! Bear him hence awhile.

[Edmund is borne off.]

SCENE X.

Enter Lear, with *Cordelia* dead in his arms.

Lear. ^e Howl, howl, howl, howl,——O, ^f you are men
of ^g stone;

Had I your tongues and eyes, I'd use them so,
That heaven's vault should crack. ^h O she is gone for ever.
I know when one is dead, and when one lives;
She's dead as earth! Lend me a looking-glass,
If that her breath will mist ⁱ and stain the stone,
Why then she lives.

Kent. Is this the promis'd end?

^c So the 1st q.; the rest omit *the captain*.

^d So the 1st q. the fo's, R. and J.; the 2d q. P. and the rest omit *that she foredid herself*.

^e The fo's and R. repeat *howl* but three times.

^f The 1st and 2d fo's read *your* for *you*.

^g All before P. read *stones*.

^h So the 2d q.; the rest *she's gone for ever*.

ⁱ So the 2d q.; the rest *or for and*.

Edg.

k *Edg.* O image of true honour !

Alb. Fair and chaste !

Lear. This feather stirs, she lives ; if it be so,
It is a chance ¹ that does redeem all sorrows,
That ever I have felt.

Kent. ^m Ah ! my good master.

[*Kneeling's*]

Lear. Pr'ythee, away—

Edg. 'Tis noble *Kent*, your friend.

Lear. A plague upon you ⁿ murd'rous traytors all !
I might have sav'd her ; now she's gone for ever !
Cordelia, Cordelia, stay a little. ° Ha !—
What is't thou say'st ? Her voice was ever soft,
Gentle, and low ; an excellent thing in P women.
I kill'd the slave that was a hanging thee.

Gent. 'Tis true, my lords, he did.

Lear. Did I not, fellow ?

¶ I have seen the day, with my good biting falchion

* The qu's, fo's, R. and J. read,

Edg. Or image of that horror.

Alb. Fall and cease.

P. not being able to amend these two speeches, leaves them out, and the rest of the editors after him (besides J.): as they have done other passages. But this is undoubtedly a corruption of something which *Shakespeare* wrote ; and it had been but fair to print it, that every reader might try to restore the original reading. Till a better emendation is proposed, read as in the text,

Edg. O image of true honour !

Alb. Fair and chaste.

Which is a very natural exclamation on the murder of so amiable a creature.

¹ So the qu's ; the rest *which* for *that*.

^m The qu's read *a* for *ah* ; the rest *O*.

ⁿ The fo's, R. P. and H. read *murth'ners, traytors, &c.*

° The ad q. omits *ha* !

P So the qu's ; the rest *woman*.

¶ The ad q. reads *I ha seen the day, that with my biting falchion, &c.*

I would

I would have made ^r them skip: I am old now;
And these same crosses spoil me. Who are you?
Mine eyes are ^s none o'th' best.—I'll tell you straight.

Kent. If fortune ^t brag of two she lov'd ^u and hated,
One of them ^v you behold.

Lear. ^x This is a dull ^y light. Are ^z you not *Kent*?

Kent. The same; your servant *Kent*.

Where is your servant *Caius*?

Lear. ^a 'Twas a good fellow, I can tell you that,
He'd strike, and quickly too. He's dead and rotten.

Kent. No, my good lord, I am the very man——

Lear. I'll see that straight.

Kent. That from your ^b first of difference and decay,
Have follow'd your sad steps——

Lear. You are welcome hither.

Kent. ^c Nor no man else. All's chearless, dark, and ^d deadly.

^r The fo's and *R.* read *him* for *them*.

^s The 2d, 3d, and 4th fo's omit *not*; the 2d q. reads *none*; followed by the after-editors.

^t The qu's read *bragd*.

^u The qu's read *or* for *and*.

^v Though all the editions read *we behold*; it is evident we should read *you behold*.

^x The qu's, *P. T. H.* and *W.* omit *this is a dull light*.

^y Though all the editions that have this passage read *light* for *light*; the context seems to require we should read *light*.

^z The qu's read *not you*.

^a All before *T.* read,

*He's a good fellow, I can tell you [the qu's omit you] that,
He'll strike, and quickly too: he's dead and rotten.*

^b The qu's and *P.* read *life* for *first*.

^c *P.* reads *'twas* for *nor*; followed by *H.*

^d *T.* reads *dead* (as no edition before) followed by *W.* and *J.*

Your eldest daughters have ^e fore-done themselves,
And desperately are dead.

Lear. ^f Ay, so I think.

Alb. He knows not what he ^g sees; and vain ^h it is,
That we present us to him.

Edg. Very bootless.

ⁱ Enter a Messenger.

Mess. Edmund is dead, my lord.

Alb. That's but a trifle ^k here.

You lords and noble friends, know our intent;
What comfort to this ^l great decay may come,
Shall be applied. For us, we will resign,
During the life of this old Majesty,
To him our absolute power; ^m to you, your rights, [*To Edg.*
With boot, and such addition as your ⁿ honours
Have more than merited. All friends shall taste
The wages of their virtue, and all foes
The cup of their deservings. ^o O see, see——

^p *Lear.* And my poor fool is hang'd. ^q No, no, no life.
Why should a dog, a horse, a rat ^q have life,

^e The 1st q. reads *foredoome*; the 2d *fore-doom'd*.

^f The 1st q. reads *so think I to*; the 2d *so I think too*.

^g So the qu's; all the rest *says for sees*. But the sense is, he won't know us when he sees us, therefore 'tis in vain to present ourselves to him.

^h So the qu's; the rest *is it*.

ⁱ The qu's read *Enter Captaine*.

^k P. T. H. and W. omit *here*.

^l The qu's omit *great*.

^m All before P. read *you to your rights*.

ⁿ The 1st q. reads *honor*.

^o H. gives *O see, see*, to *Lear*.

^p The qu's have *no* but once.

^q The 1st q. reads *of for have*.

And thou no breath at all? ' O thou wilt come no more,

' Never, never, never—

Pray you, undo this button. ' Thank you, sir.

Do you see this? Look on her—look—^u her lips—

Look there, look there— ^w [*He dies.*]

Edg. He faints; ^x my lord, my lord.—

^y *Kent.* Break, heart, I pr'ythee, break!

Edg. Look ^z up, my lord.

Kent. Vex not his ghost. O let him pass. He hates him ^z,
That would upon the rack of this ^b tough world
Stretch him out longer.

Edg. ' O he is gone indeed.

Kent. The wonder is he hath endur'd so long;
He but usurp'd his life.

Alb. Bear them from hence; our present business
Is ^d general woe. Friends of my soul, your twain

[*To Kent and Edgar.*]

Rule in this ^e realm, and the ^f gor'd state sustain ^z.

^r So the qu's; the rest *thou'lt come no more*, omitting *O*.

^s So the qu's; the rest repeat *never* five times.

^t The qu's conclude this speech, *thank you, sir. O, o, o, o, o*, omitting *do you see this, &c.*

^u So the 1st f.; all after insert *on* before *her lips*.

^w This direction not in the qu's.

^x The 4th f. and all after have *my lord* but once.

^y The qu's give this speech to *Lear*.

^z The three last fo's, *R.* and *P.* read *to for up*.

^a The ad q. reads *much* after *him*.

^b So all before *P.* who alters *tough* to *rough*; followed by the rest.

^c All but the qu's omit *O*.

^d The qu's insert *to* after *is*.

^e The qu's read *kingdom* for *realm*.

^f The ad q. reads *good* for *gor'd*; the 1st *goard*.

^z The play would end best here.

Kent. I have a journey, sir, shortly to go;
My master ^h calls, and I must not say, no i.

^k *Alb.* The weight of this sad time we must obey,
Speak what we feel, not what we ought to say.
! The oldest ^m hath born most; we that are young,
Shall never see so much, nor live so long.

ⁿ [*Exeunt with a dead march.*]

^h So the qu's; the rest *calls me, I must not, &c.*

! Here all but the qu's and *H.* make *Kent* die. But this direction is justly left out; for *Kent* only declines the share in the government offered him by *Albany*, on account of his age: how unexpectedly and awkwardly would he die, after saying *only*, he had a journey *shortly* to go, and without bidding *farewel*, or discovering any symptoms of death.

^k The fo's and *R.* give this speech to *Edgar*.

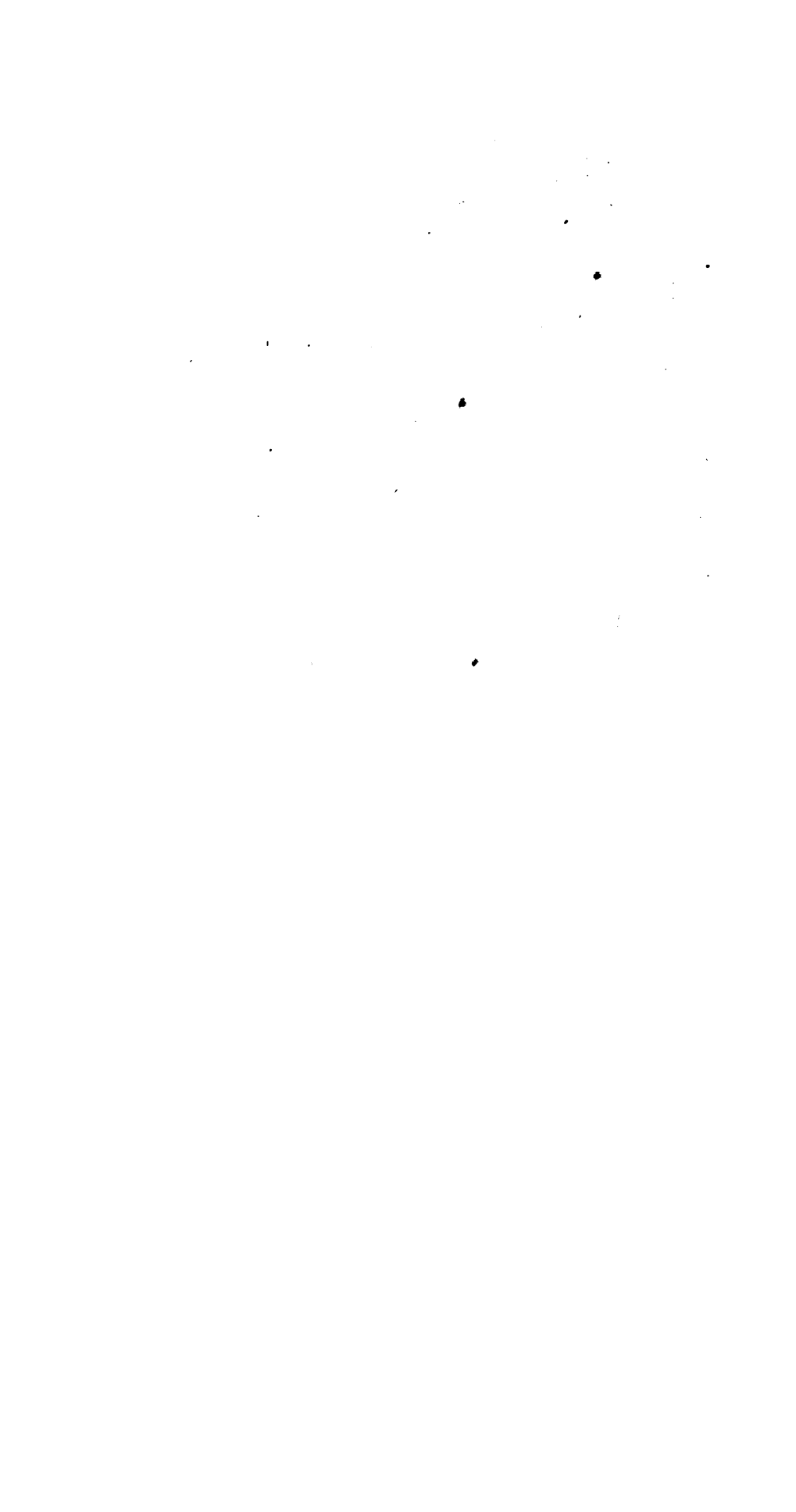
! The two last lines, as they stand, are silly and false; and are only inserted that any one may alter them for the better if he can. *H.* has not made them a jot better ^{by} the following alteration,

*The oldest hath born most; we that are young
Shall never see so much, live e'er so long.*

^m The qu's read *have* for *hath*.

ⁿ This direction is not in the qu's.

F I N I S.





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M A C. B E T H.

A

T R A G E D Y.



M A C B E T H.

A T R A G E D Y.

BY WILLIAM SHAKESPEARE.

COLLATED WITH

THE OLD AND MODERN EDITIONS.



L O N D O N,

PRINTED BY W. BOWYER AND J. NICHOLS:

**AND SOLD BY W. OWEN, BETWEEN THE
TEMPLE-GATES, FLEET-STREET.**

MDCCLXXIII.





M A C B E T H,

A T R A G E D Y.

EDITIONS COLLATED:

The ^a Folio's, and Modern Editions.

^a The 1st folio appears to be the oldest edition of this Play.



D R A M A T I S P E R S O N Æ.

<i>Duncan</i> , King of <i>Scotland</i> .	} Appears Act I. Sc. 2, 6, 8.
<i>Malcolm</i> , <i>Donalbain</i> ,	} Sons to the King, { Act I. Sc. 2, 6, 8. Act I. Sc. 5. Act IV. Sc. 4, 5, 6. Act V. Sc. 4, 6, 7. Act I. Sc. 2, 6, 8. Act II. Sc. 5.
<i>Macbeth</i> , <i>Banquo</i> ,	} Generals of the King's Army. { Act I. Sc. 4, 5, 6, 7, 9, 10. Act II. Sc. 1, 2, 3, 4, 5. Act III. Sc. 1, 2, 3, 5. Act IV. Sc. 2. Act V. Sc. 3, 5, 6. Act I. Sc. 4, 5, 6, 8. Act II. Sc. 1, 5. Act III. Sc. 1, 4.
<i>Lenox</i> , <i>Macduff</i> , <i>Rosse</i> , <i>Menteth</i> , <i>Angus</i> , <i>Cathnes</i> ,	} Noblemen of <i>Scotland</i> , { Act I. Sc. 2, 6, 8. Act II. Sc. 4, 5. Act III. Sc. 1, 5, 7. Act IV. Sc. 2. Act V. Sc. 2. Act I. Sc. 8. Act II. Sc. 4, 5, 6. Act IV. Sc. 4, 5, 6. Act V. Sc. 4, 6, 7. Act I. Sc. 2, 5, 6, 8. Act II. Sc. 5, 6. Act III. Sc. 1, 5. Act IV. Sc. 3, 6. Act V. Sc. 7. Act V. Sc. 2, 4. Act I. Sc. 2, 6, 5, 8. Act V. Sc. 2, 4. Act V. Sc. 2, 4.
* <i>Fleance</i> , Son to <i>Banquo</i> ,	} Act II. Sc. 1. Act III. Sc. 4.
* <i>Seyward</i> , General of the <i>English</i> Forces,	} Act V. Sc. 4, 6, 7.
Young <i>Seward</i> , his Son,	} Act V. Sc. 4, 6.
<i>Seyton</i> , an Officer, attending on <i>Macbeth</i> ,	} Act V. Sc. 3, 5.
Son to <i>Macduff</i> ,	} Act IV. Sc. 5.
A wounded Captain,	} Act I. Sc. II.
A Doctor,	} Act IV. Sc. 5.
Another Doctor,	} Act V. Sc. 1, 3.
A Porter,	} Act II. Sc. 4.
An old Man,	} Act II. Sc. 6.

* The fo's sometimes spell this name *Fleance*.

* T. and all after, except C. *Seward*.

DRAMATIS PERSONÆ.

1st Murderer,	{ Act III. Sc. 2, 4, 5.
2d Murderer,	{ Act IV. Sc. 3.
3d Murderer,	{ Act III. Sc. 2, 4.
Other Murderers,	{ Act IV. Sc. 3.
<i>Lady Macbeth,</i>	{ Act I. Sc. 7, 8, 10. Act II. Sc. 3, 5 Act III. Sc. 1, 3, 5. Act V. Sc. 1.
<i>Lady Macduff,</i>	{ Act IV. Sc. 3.
Gentlewoman, attending on <i>Lady Macbeth,</i>	{ Act V. Sc. 1.
<i>Hecate,</i>	{ Act III. Sc. 6. Act IV. Sc. 1, 2.
Three Witches,	{ Act I. Sc. 1, 3, 4. Act III. Sc. 6. Act IV. Sc. 1, 2.
Three other Witches,	{ Act IV. Sc. 1, 2.
Lords, Gentlemen, Officers, Soldiers, and Attendants.	
The Ghost of <i>Banquo,</i>	{ Act III. Sc. 5. Act IV. Sc. 2.
Several other Apparitions,	{ Act IV. Sc. 2.

S C E N E,

In the End of the fourth Act, lies in *England*; through the rest of the Play, in *Scotland*, and chiefly at *Macbeth's Castle*.

A SKETCH

A
S K E T C H
O F
T H E P L A Y.

A C T I.

Sc. I. **A**N open place. Thunder and lightning. Enter three witches, Their intention to meet *Macbeth*. They rise, and fly away.

Sc. II. The palace at *Foris*. Alarum within. Enter king, *Malc. Donalb. Len.* with Attendants, meeting a bleeding Captain, who brings an account of *Macb.'s* having gained the victory over the rebels; but that the *Norwegians* had begun a fresh assault. Exit Captain. Enter *Roffe* and *Ang.* with the news that the Thane of *Cawdor* had assisted the *Norwegians*, but that the victory declared against them. The king passes sentence of death upon the thane of *Cawdor*, and invests *Macb.* with his title.

Sc. III. An heath. Thunder. Enter the three witches. Their mischievous conjurations against a Sailor, whose wife had refused to give one of them some of her chestnuts. They make a charm for *Macb.* and *Banq.*

Sc. IV.



SKETCH OF THE PLAY.

Sc. IV. To the Witches enter *Macb.* and *Banq.* The Witches salute *Macb.* as Thane of *Glamis* and *Cawdor*, and as one who shall be king. They foretel that *Banquo's* children shall be kings. The Witches vanish.

Sc. V. To *Macb.* and *Banq.* enter *Roffe* and *Ang.* who bring the king's thanks to *Macb.* for his exploits, and inform him that he is made Thane of *Cawdor*.

Sc. VI. The palace. Enter king, *Malcolm*, *Donalb. Len.* and attendants. *Mal.* informs the king that the traitrous Thane of *Cawdor* is executed. Enter *Macb.* *Banq.* *Roffe* and *Ang.* The king expresses his gratitude to *Macb.* and *Banq.* for their services; declares his eldest son *Malcolm* his heir and prince of *Cumberland*; and invites himself to *Macb.'s* castle at *Inverness*. Exit *Macb.* to make preparations for the reception of the king. Flourish, and exeunt the rest.

Sc. VII. An apartment in *Macb.'s* castle at *Inverness*. Enter lady *Macb.* alone, reading a letter from *Macb.* which informs her of what passed between him and the Witches. Her reflections thereon. Enter messenger with tidings that the king is coming to be her guest. Exit messenger. Lady *Macb.* in a soliloquy discovers her murderous intentions against the king; and, *Macb.* entering, persuades him to engage therein. Exeunt.

Sc. VIII. Before *Macb.'s* castle. Enter king, *Mal. Donalb. Banq. Len. Macd. Roffe, Ang.* and attendants. The king and *Banq.* praise the seat for it's pleasantness. Enter lady *Macbeth*. After mutual compliments between the king and her, exeunt.


Sc. IX.

SKETCH OF THE PLAY.

- Sc. IX. An apartment in the castle. Enter a Sewer and servants, with dishes and service over the stage. Enter *Macb.* His soliloquy on the intended murder. Reflecting on the doubtfulness of success, and the heinousness of the crime, he is staggered in his resolution.
- Sc. X. To him enter lady *Macb.* who by specious arguments confirms him in the horrid design. Exeunt.

A C T II.

- Sc. I. *Macb.*'s castle. Enter *Banq.* and *Fle.* with a torch before him. Talk of the darkness of the night. Enter *Macb.* and a servant with a torch. *Banq.* presents *Macb.* with a diamond for lady *Macb.* from the king. Talk of the Witches, &c. Exeunt *Banq.* and *Fle.*
- Sc. II. Janet *Macb.* Soliloquy on a bloody dagger, which seems to appear to him leading him on to the murder. A bell rings. Exit, as to kill the king.
- Sc. III. Enter lady *Macb.* Her soliloquy while *Macb.* is about the murder. Enter *Macb.* who informs her he has done the deed. Exeunt.
- Sc. IV. Enter a porter. Knocking within. The porter's humorous speech, as in the character of a porter of hell-gate. The porter opens. Enter *Macd.* and *Len.* Humorous talk about drink and its effects. Enter *Macb.* *Macd.* enquires of him, if the king be stirring, and tells him that he (*Macd.*) had orders to call the king early. *Macb.* shews *Macd.*
the



SKETCH OF THE PLAY.

the room where the king lies. Exit *Macd.* as to call the king. After a short space re-enter *Macd.* shocked with the sight of the murdered king. Exeunt *Macb.* and *Len.* to the king's chamber. *Macd.* orders the alarm-bell to be rung, and cries out, Murder and treason!


Sc. V. Bell rings. To *Macd.* enter lady *Macb.* pretending to enquire into the cause of the clamour. Enter *Banq.* whom *Macd.* acquaints with the king's murder. Enter *Macb.* *Len.* and *Rosse.* Soon after enter *Malc.* and *Donalb.* They are informed of their father's murder. It appears from a speech of *Macb.* that he, as judging the king's guards guilty of the murder, had killed them when he went with *Len.* into the king's chamber, in Sc. IV. Lady *Macb.* counterfeiting a swoon, is carried out. Exeunt all but *Malc.* and *Donalb.* They, thinking themselves in danger, are determined to fly; and agree that *Malc.* shall go to *England,* *Donalb* to *Ireland.* Exeunt, taking leave.

Sc. VI. The outside of *Macb.*'s castle. Enter *Rosse* with an old man, and soon after enter *Macd.* Talk of the omens that preceded the king's murder; of the king's two sons, *Malc.* and *Donalb.* being fled, which lays them under the suspicion of having suborned the guards to murder their father; and of the likelihood of *Macb.*'s being invested with the sovereignty. Exeunt.

SKETCH OF THE PLAY.

A C T III.

- Sc. I. An apartment in the palace. Enter *Banq.* He suspects that *Macb.* has played foully for the crown which he has gained. Trumpets sound. Enter *Macb.* as king, lady *Macbeth*, *Len. Ross*, lords and attendants. *Macb.* invites *Banq.* to a solemn supper to be held at night. *Banq.* promises (after a ride he and *Fle.* are to take for the afternoon) to return to the supper. Exit *Banq.* Exeunt lady *Macb.* and lords, &c.
- Sc. II. Manent *Macb.* and a servant. *Macb.* bids the servant call two men that are waiting without. Exit servant. A soliloquy of *Macb.* He fears *Banq.* on account of his wisdom and valour. Enter two Murderers, whom *Macb.* employs to murder *Banq.* and *Fleance* as they return from their ride. Exeunt murderers. Exit *Macb.*
- Sc. III. Another apartment in the palace. Enter lady *Macb.* and a servant, whom she sends to call *Macb.* Enter *Macb.* Talk of their dangerous situation while *Banq.* and *Fle.* live, &c. Exeunt.
- Sc. IV. A park, the castle at a distance. Enter three murderers, as waiting for *Banq.* and *Fle.* Enter *Banq.* and *Fle.* *Banq.* is murdered, but *Fle.* makes his escape. Exeunt murderers.
- Sc. V. A room of state in the castle. A banquet prepared. Enter *Macb.* lady *Macb.* *Ross*, *Len.* lords and attendants. *Macb.* and his lady welcome the guests. Enter 1st murderer, acquaints *Macb.* with the death



SKETCH OF THE PLAY.

death of *Banq.* and escape of *Fle.* Exit murderer. The ghost of *Banq.* rises and sits in *Macb.*'s place, which he had left to speak with the murderer. *Macb.* starts, and falls into a fit of terror, which his lady excuses to the guests as a disorder he is troubled with. The ghost vanishes. *Macb.* drinks to the health of his guests, and of the absent *Banq.* wishing him present. The ghost rises again. *Macb.* falls into another fit of terror. Exeunt all but *Macb.* and lady. *Macb.* having stepped so far in blood, determines to continue his course. Exeunt.

Sc. VI. The heath. Thunder. Enter three witches, meeting *Hecate.* *Hecate* is angry with them, that they did not consult with her in their charms on *Macb.*'s account. She appoints them to meet her in the morning at the pit of *Acheron,* whither she says *Macb.* will come to know his destiny. Exeunt.

Sc. VII. A chamber. Enter *Len.* and another lord. *Len.* ironically insinuates that *Macb.* is the author of the late murders, and is informed by this lord that *Macd.* is gone to *England* to solicit assistance of king *Edward* against the tyrant *Macb.* Exeunt.

A C T IV.

Sc. I. A dark cave. In the middle, a great cauldron boiling. Thunder. Enter the three Witches. They march round the cauldron, and throw in the several ingredients as for the preparation of their charm.
Enter

SKETCH OF THE PLAY.

Enter *Hecate* and three other Witches. Music and a song.

Sc. II. To them enter *Macb.* He conjures them to answer some questions which he shall ask: They conjure up an apparition of an armed head, which bids him beware of *Macduff*. A second apparition of a bloody child tells him that *None of woman born shall harm Macbeth*. A third apparition of a child crowned, with a tree in his hand, tells him, he shall never be vanquished till *Birnam* wood shall come to *Dunfinane* hill against him. *Macb.* conjures the Witches farther to tell him, whether *Banq.*'s issue shall ever reign in *Scotland*. As an answer to this question they cause eight kings (supposed *Banq.*'s issue) to appear and pass by in order; and *Banq.* after them, with a glass in his hand, wherein appear many more. Music. The Witches dance, and vanish. Enter *Len.* who tells *Macb.* that *Macd.* is fled to *England*. *Macb.* determines to seize upon the castle of *Macd.* and to murder his wife and family. Exeunt.

Sc. III. *Macd.* castle at *Fife*. Enter lady *Macd.* her son, and *Rosse*. Lady *Macd.* complains of her husband's flying to *England*: *Rosse* endeavours to comfort her. Exit *Rosse*. Talk between lady *Macd.* and her son. Enter Messenger, who being apprehensive of danger to her and hers, advises their flight. Exit Messenger. Soon after enter Murderers, who kill the son. Exit lady *Macd.* crying Murder! and the Murderers pursuing her.

Sc. IV. The king of *England*'s palace. Enter *Mal.* and *Macd.* They bewail the kingdom of *Scotland*, as deprived

SKETCH OF THE PLAY.

deprived of its lawful king, and oppressed by an usurper. *Malc.* suspecting treachery in *Macd.* pretends to relinquish all thoughts of recovering his birth-right, viz. the crown of *Scotland*, and urges his own (feigned) vicious dispositions as the reason: but at length, discovering *Macd.*'s fidelity by his ingenuous behaviour, he acknowledges that he has unjustly accused himself, and accepts the proffered assistance of his friends to set him on the throne.

Sc. V. To them enter a Doctor, who gives them notice that king *Edward* is coming forth from his palace, and that a number of persons afflicted by the *Evil* are waiting for his touch. Exit Doctor.

Sc. VI. Enter *Rosse*, who brings news that *Macd.*'s castle is surprized, and his wife and children slaughtered. *Macd.*'s grief thereon, and determination to be revenged on the tyrant. Exeunt.

A C T V.

Sc. I. An anti-chamber in *Macb.*'s castle. Enter a Doctor of physic and a waiting Gentlewoman. Discourse of lady *Macb.* who walks and talks in her sleep. Enter lady *Macb.* in her sleep with her taper in her hand, discovers her guilty conscience by her talk. Exeunt.

Sc. II. A field with a wood at a distance. Drum and colours. Enter *Ment. Cath. Ang. Len.* and soldiers. From this scene we are informed that an army of the *English* led by *Malc. Seyw.* and *Macd.* is mov-

SKETCH OF THE PLAY.

ing towards *Dunfinane*, where *Macb.* is fortifying himself. Exeunt.

Sc. III. The castle of *Dunfinane*. Enter *Macb.* Doctor and attendants. A Servant informs *Macb.* that an army of ten thousand *English* are approaching. Enter *Seyton*, who confirms the news. Talk between *Macb.* and the Doctor about lady *Macb.*'s illness. Exeunt.

Sc. IV. *Birnam* wood. Drum and colours. Enter *Malc. Seyw. Macd. Seyw.*'s son, *Ment. Cath. Ang.* and soldiers marching. *Malc.* orders every soldier to hew down a bough and carry it before him to conceal the number of the army as they advance towards *Dunfinane*. Exeunt marching.

Sc. V. The castle of *Dunfinane*. Enter *Macb. Seyton*, and soldiers, with drums and colours. A cry within of women; the cause whereof *Macb.* enquiring, is informed lady *Macb.* is dead. Enter a Messenger; who tells *Macb.* that as he looked towards *Birnam*, the wood seemed to move. *Macb.* orders the alarum-bell to be rung. Exeunt.

Sc. VI. Before *Dunfinane*. Drum and colours. Enter *Malc. Seyw. Macd.* and their army with boughs. *Malc.* bids them throw down their boughs. Alarum. Exeunt. Enter *Macb.* and soon after young *Seyw.* They fight, and the latter is slain. Exit *Macb.* Alarums. Enter *Macd.* seeking *Macb.* to engage with him. Exit. Enter *Malc.* and *Seyw.* *Seyw.* tells *Malc.* that the castle is rendered up, and the battle almost won. Exeunt. Alarum. Enter *Macb.* and, after him, *Macd.* They fight. *Macb.* boasts his security, for that he bears a charmed life which
D must

¹ *Witch.* ^d I come, ^e *Grimalkin.*

² *Witch.* *Padocke* calls—anon.

All. Fair is foul, and foul is fair.

Hover through ^g the fog and filthy air.

^h [*They rise from the stage, and fly away.*]

S C E N E II.

ⁱ *The Palace at Foris.*

^k *Alarum within.* Enter *King, Malcolme, Donalbaine, Lennox, with attendants, meeting a bleeding Captain.*

King. What bloody man is that? he can report,
As seemeth by his plight, of the revolt
The newest state.

Mal. This is the serjeant,
Who like a good and hardy soldier fought
'Gainst my captivity. ^l Hail, hail, brave friend!
Say to the *King*, the knowledge of the broil,
As thou didst leave it.

Cap. ^m Doubtful it stood,

^d So all before P; he and all after, put in by T; the fo's have no description; R. and P. only, *A Palace*; C. *A camp near Foris.*

^e The fo's and R. *Gray-Malkin.*

^f All before P. give this speech to *All*; so does C.

^g P. and H. omit *etc.*

^h This direction was first put in by R; the fo's read only, [*Exeunt.*]

ⁱ This description of the Scene is first

^k So the fo's; all after, except C, omit *Alarum within.*

^l The 1st f. and J. read *hail* but once.

^m So all before P; he and all after, except C. *Doubtful long it stood, &c.*

As two ^a expert swimmers that do cling together,
 And choak their art. The merciless ^o *Macdonald*,
 (Worthy to be a rebel; for to that
 The multiplying ^p villainies of nature
 Do swarm upon him) from the western isles
^q Of *Kernis* and *Gallowglasses*, ^r is supply'd;
 And fortune on his damned ^s quarry smiling,
 Stew'd like ^t a rebel's whore: ^v But all 's too weak,
 For brave *Macbeth* (well he deserves that name)
 Disdaining fortune, with his brandisht steel,
 Which smok'd with bloody execution,
 Like valour's minion carved out his passage,
^z Till he fac'd the slave;
 Which ne'er ^y shook hands nor ^z bad farewell to him,
^z Till he unseam'd him from the ^z nave to th' chops,
 And fix'd his head upon our battlements.

^a All the editions read *spent*: But 'tis probable *Shakespeare* wrote *expert*, cutting off the *e* to make it measure, which the editors (not knowing what to make of it) changed into *spent*, the traces of the letters being near. *Spent* can here have no meaning; for the simile is drawn from two persons swimming for a trial of their skill, who can swim fastest; and as they approach near the goal, they are supposed to cling together, and strive to hinder each other in their progress; an operation inconsistent with their being tired and *spent*, but well agreeing with their being *expert* in their art.

^o The 1st f. *Macdonwald*; the rest, *Macdonnel*.

^p The 2d and 3d fo's, *villaines*.

^q H. *With for Of*.

^r The 1st f. *Gallowglasses*.

^s So all before *P*; he and the rest, except *C*. *was for is*.

^t *H. W. J.* and *C*. *quarrel for quarry*. See *Hearb* in loc.

^u *H. the for a*.

^v So all before *P*; he and the rest, except *C*. *all for all's*.

^z So all before *P*; he and all after, except *J*. read, *'Till he had fac'd, &c.*

^y The 4th f. and all after, but *C*. *bid for bad*.

^z *H.* and *W.* *nape for nave*.

* Discomfort ,
No sooner justice had, with valour;
Compell'd these skipping * *Kernes* to
But the *Norweyan* lord, surveying
With furbisht arms and new supplie
Began a fresh assault.

King. Dismay'd not this

Our captains, * *Macbeth* and *Banquo*

Cap. Yes,

As sparrows, eagles; or the hare, t

If I say sooth, I must report, they

As cannons overcharg'd with double

So they f doubly redoubled strokes

Except they meant to bathe in reeki

Or memorize another *Golgotha*,

I cannot tell—

But I am faint; my gashes cry for |

King. So well thy words become

They smack of honour both. Go,

* [E

ACT I. SCENE II.

33

Enter Rosse and Angus.

Who comes here?

Mal. The worthy *Thane* of *Rosse*.

Len. What haste looks through his eyes?

So should he look, that seems to speak things strange.

Rosse. God save the King!

King. Whence cam'st thou, worthy *Thane*?

Rosse. From *Fife*, great king,

Where the *Norwegian* banners flout the sky,
And fan our people cold.

Norway himself, with terrible numbers,

Affisted by that most disloyal traitor,

The *Thane* of *Cawdor*, began a dismal conflict,

Till that *Bellona's* bridegroom, lapt in proof,

Confronted him with self-comparisons,

Point against point rebellious, arm 'gainst arm,

Curbing his lavish spirit. And to conclude,

The victory fell on us.

King. Great happiness!

Rosse. That now

Sweno, the *Norway's* king, craves composition:

^l P. and all after, read *But* before *numbers terrible, affisted, &c.* followed by *all* after.

^g First f. *What a haste, &c.*

^h *Upton* thinks this line should be given to *Malcolme*.

ⁱ *Y-scopoles, unus for facis.*

^k P. alters this to, *numbers terrible;* which gives occasion to Y. to stop in the following manner, *Norway, himself with*

^j So all before P; he and all after, except C. *gan*.

^m In all editions before Y. the comma is placed after *point*.

ⁿ P. and all after, except C. om. *And*.

^o P. and all after, omit *That* as *the*.

Nor would we deign him burial of his men,
Till he disburfed, at Saint P Colmkil-isle,
Ten thousand dollars, to our general use.

King. No more that *Thane of Cawdor* shall deceive
Our bosom interest. Go, pronounce his present death;
And with his former title greet *Macbeth*.

Rosse. I'll see it done.

King. What he hath lost, noble *Macbeth* hath won.

[*Exeunt.*]

S C E N E III.

Changes to the Heath.

Thunder. Enter the three Witches.

1 *Witch.* Where hast thou been, sister?

2 *Witch.* Killing swine.

3 *Witch.* Sister, where thou?

1 *Witch.* A sailer's wife had chefnuts in her lap,
And mouncht, and mouncht, and mouncht. Give me,
quoth I.

2 *Witch.* Aroynt thee, witch, the rump-fed ronyon cries.
Her husband 's to *Aleppo* gone, master o' th' *Tiger*:

¶ The 1st f. *Colmes yach*; the other
fo's, *R.* and *C.* *Colmes hill*; the rest,
Colmes-hill-isle, except *H.* who reads as
in the text, and gives the following note:
" *Colmkil* is one of the Western isles of
" *Scotland*, otherwise call'd *Jona*."

¶ *P.* and all after, except *C.* omit
present.

¶ The three last fo's, *great*.

¶ The 3d and 4th fo's, *Aroynt* for
Aroynt.

But

But in a sieve I'll thither fail,
And like a rat without a tail,
I'll do, I'll do, and I'll do.

2 *Witch.* I'll give thee a wind.

1 *Witch.* 'Tis Thou 'rt kind.

3 *Witch.* And I another.

1 *Witch.* I myself have all the other.

And the "very" points they blow;

All the quarters that they know,

I' th' ship-man's card.

'Tis I'll drain him dry as hay,

Sleep shall neither night nor day

Hang upon his pent-house lid;

He shall live a man 't forbid;

Weary sev'n-nights nine times nine,

Shall he dwindle, peak, and pine;

Though his bark cannot be lost,

Yet it shall be tempest-toft.

Look, what I have.

2 *Witch.* Shew me, shew me.

1 *Witch.* Here, I have a pilot's thumb,

Wrackt as homeward he did come.

[*Drum within.*]

3 *Witch.* A drum, a drum!

Macbeth doth come!

' So the fo's, R. and C; the rest,
Thou art for Thou'rt.

" J. proposes, various for very.

" All before P, read *parts* for *points*.

" So all before P; he and all after,
except C. *I will* for *I'll*.

" y i. e. *interdicted*. As the Pope's le-
gate told K. *John*, " He (the Pope)
" hath wholly *interdicted* and cursed
" you, for the wrongs you have done
" unto the holy church." *Fox*, Vol. I.
p 285. *Upton's Crit. Ob.*

All. The ² weird sisters, hand in hand,
 Posters of the sea and land,
 Thus do go about, about,
 Thrice to thine, and thrice to mine,
 And thrice again to make up nine.
 Peace, the charm's wound up.

S C E N E IV.

Enter Macbeth and Banquo.

Mac. So foul and fair a day I have not seen.

Ban. How far is 't call'd to ^a *Foris*? — What are these,
 So wither'd and so wild in their attire?
 That look not like th' inhabitants o' th' earth,
 And yet are on 't? Live you, or are you aught
 That man may question? You seem to understand me,
 By each at once her choppy finger laying
 Upon her skinny lips. — You should be women,

^a So T. H. and C; the rest, *weyward*. *Send that sold be with*. And hence comes
 " *Be aventure Makbeth and Banquo* were passand to *Foris*, quhair king Dun-
 cane hapnit to be for the tyme, and met be
 y^e gaine three women clothit in elrage and
 y^e count void. *They war jugit be the ge-
 nial to be weird sisters.* The old *Scottish*
 chron. fol. c. lxxiiii. From the *Ang-
 lo-Sax.* *Wyrð, fatum, comes, weird*
sisters, parca. So *Douglas* in his trans-
 lation of *Virgil, Æn. III.* *Præhibent nam*
cætera parca scira. *The weird sisters de-*

Send that sold be with. And hence comes
Wizarð. Openy Cris. fol.

^a R. and all after add, *with soldiers*
and other attendants, (except C. who di-
 rectly, *Enter Macb. and Banq. journeying;*
soldiers, and others, at a distance). But,
 as it does not appear that there is any
 need of them in the scene, so it is like-
 wise improper there should be any wit-
 nesses to what passed in it.

^b All before P. *Soris* for *Foris*.

And

And yet your beads forbid me to interpret
That you are so.

Mac. Speak; if you can; what are you?

1 *Witch.* All-hail, *Macbeth!* Hail to thee, *Thane of Glamis!*

2 *Witch.* All-hail, *Macbeth!* Hail to thee, *Thane of Cawdor!*

3 *Witch.* All-hail, *Macbeth!* that shalt be king hereafter.

Ban. Good sir, why do you start, and seem to fear
Things that do sound so fair?—I th' name of truth,
Are ye fantastical, or that indeed
Which outwardly ye shew? My noble partner
You greet with present grace, and great prediction
Of noble Having, and of royal hope,
That he seems ^e rapt withal; to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not;
Speak then to me, who neither beg, nor fear,
Your favours, nor your hate.

1 *Witch.* Hail!

2 *Witch.* Hail!

3 *Witch.* Hail!

1 *Witch.* Lesser than *Macbeth*, and greater.

2 *Witch.* Not so happy, yet much happier.

3 *Witch.* Thou shalt get kings, though thou be none;

^d So, all hail, *Macbeth* and *Banquo!*

1 *Witch.* *Banquo* and *Macbeth*, all hail!

Mac. Stay, you imperfect speakers, tell me more;

^e All before *P.* *wrept.*

^d *P.* and *H.* omit *So.*

By ^c *Sinel's* death, I know I am *Thane of Glamis*;
 But how of *Cawdor*? the *Thane of Cawdor* lives,
 A prosperous gentleman; and, to be king,
 Stands not within the prospect of belief,
 No more than to be *Cawdor*. Say from whence
 You owe this strange intelligence, or why
 Upon this blasted heath you stop our way,
 With such prophetic Greeting?—Speak, I charge you.

[*Wishes vanish.*]

Ban. The earth hath bubbles, as the water has;
 And these are of them. Whither are they vanish'd?

Mac. Into the air; and what seem'd corporal
 Melted, as breath, into the wind.—
 Would they had staid!

Ban. Were such things here, as we do speak about?
 Or have we eaten ^f of the insane root,
 That takes the Reason prisoner?

Mac. Your children shall be kings.

Ban. You shall be king.

Mac. And *Thane of Cawdor* too; went it not so?

Ban. To th' self-same tune, and words. ^g Who's here?

^c The father of *Macbeth*. F.

^f The 3 first fo's, or for of.

^g H. reads, but who is here? for who's

here?

SCENE V.

Enter Rosse and Angus.

Rosse. The king hath happily receiv'd, *Macbeth*,
The news of thy success; and when he reads
Thy personal ^b venture in the rebels' fight,
His wonders and his praises do contend,
Which should be thine, or his. Silenc'd with that,
In viewing o'er the rest o' th' self-same day,
He finds thee in the stout *Norwegian* ranks,
Nothing ¹ afraid of what thyself didst make
Strange images of death. ^k As thick as hail,
Came post on post, and every one did bear
Thy praises in his kingdom's great defence;
And pour'd them down before him.

Ang. We are sent,
To give thee, from our royal master, thanks;
Only to ¹ herald thee into his fight,
Not pay thee.

Rosse. And for an earnest of a greater honour,
He bad me, from him, call thee *Thane of Cawdor*:
In which addition, hail, most worthy *Thane*!
For it is thine.

^b *W.* reads 'venture, i. e. adventure;
followed by *y*.

^k The fo's read, *As thick as tale*
Can post with post, &c.

¹ So the 3 first fo's and C; the rest,
afraid.

¹ The 1st f. *herald.*

Ban. What, can the devil speak true!

Mac. The *Thane of Cawdor* lives;

Why do you dress me in ^m his borrow'd robes?

Ang. Who was the *Thane*, lives yet;

But under heavy judgment bears that life,

Which he deserves to lose. Whether he was combin'd

With ⁿ those of *Norway*, or did line the rebel

With hidden help and 'vantage; or ^o that with both

He labour'd in his country's wreck, I know not;

But treasons capital, confess'd, and prov'd,

Have overthrow'n him,

Mac. *Glamis* and *Thane of Cawdor*!

[*Aside.*

The greatest is behind—Thanks for your pains. [*To Angus.*

Do you not hope your children shall be kings? [*To Banquo.*

When those that gave the *Thane of Cawdor* to me,

Promis'd no less to them?

Ban. That trust'd home,

Might yet enkindle you unto the crown,

Besides the *Thane of Cawdor*. But 'tis strange;

And oftentimes, to win us to our harm,

The instruments of darkness tell us truths,

Win us with honest trifles, to ^p betray us

In deepest consequence.— Cousins, a word, I pray you.

[*To Ross and Angus.*

Mac. Two truths are told,

[*Aside.*

As happy prologues to the swelling act

Of the imperial theme.— I thank you, gentlemen—

^m The 1st f. and C. omit *his*.

^o P. and H. omit *that*.

ⁿ So all before P. & H. and all after omit *those of*.

^p The 1st f. and R. & 1st ed. have, *betray's* for *betray us*.

This supernatural soliciting
 Cannot be ill; cannot be good—If ill,
 Why hath it given me earnest of success,
 Commencing in a truth? I am *Thane of Cawdor*.
 If good, why do I yield to that suggestion,
 Whose horrid image doth unfix my hair,
 And make my seated heart knock at my ribs,
 Against the use of nature? Present fears
 Are less than horrible imaginings.
 My thought, whose murder yet is but fantastical,
 Shakes so my single state of man, that function
 Is smother'd in surmise; and nothing is,
 But what is not.

Ban. Look how our partner's rapt.

Mac. If chance will have me king, why, chance may
 crown me,

Without my stir.

[*Aside.*]

Ban. New honours, come upon him,
 Like our strange garments, cleave not to their mould
 But with the aid of use.

Mac. Come what come may,

[*Aside.*]

Time and the hour runs through the roughest day.

Ban. Worthy *Macbeth*, we stay upon your leisure.

Mac. Give me your favour. My dull brain was wrought
 With things forgotten. Kind gentlemen, your pains

[*To Ross and Angus.*]

¹ W. *offer* for *infer*.

² The *to's*, *boirs* for *hair*.

³ T. and all after, except C. read *fruits*
the fears. This is W.'s emendation.

⁴ H. reads *whose murder's yet but feign-*

my, &c.

⁵ J. proposes reading, *That I will—*
the boir, &c.

⁶ So all before *My* he add the rest,
 except C. *forget* for *forget*.

^a Are registred where every day I turn
The leaf to read them. — Let us toward the king.
Think upon what hath chanc'd; and at more time, [*To Ban.*
The interim having weigh'd it, let us speak
Our free hearts each to other.

Ban. Véry gladly.

Mac. 'Till then enough. Come, friends. [*Exeunt.*

S C E N E VI.

^a *The Palace.*

Flourish. Enter King, Malcolm, Donalbain, Lenox, and
Attendants.

King. Is execution done on *Cawdor*? ^a

^b Are not those in commission yet return'd?

Mal. My liege,

They are not yet come back. But I have spoke
With one that saw him die; who did report,
That very frankly he confess'd his treasons,
Implor'd your Highness' pardon, and set forth
A deep repentance; nothing in his life

^a De me autem, quantas debeo grá-
tias potestati benignitati vestre, scriben-
do non sufficere reddere. Sed eas in eboratâ
cordis mei scriptas lego assidue. Anselm.
Paschali Pontif. ap. Rad. p. 93.

^b In the 4th, B. and C. this is made

the 4th Scene.

^a R. first describes the scene.

^a After *Cawdor P.* adds *yet*, followed
by all but C.

^b The 1st f. T. W. and J. Or for
Are.

Became him like the leaving it. He dy'd,
As one that had been studied in his death;¹
To throw away the dearest thing he 'ow'd,
As 'twere a careless trifle.

King. There's no art,
To find the mind's construction in the face:
He was a gentleman, on whom I built
An absolute trust.

Enter Macbeth, Banquo, Ross, and Angus.

° O worthiest cousin!

The sin of my ingratitude even now
Was heavy on me. Thou art so far before;
The swiftest wing of recompence is slow,
To overtake thee. Would, thou hadst less deserv'd,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say,
° More is thy due, than more than all can pay.

Mac. The service and the loyalty I owe,
In doing it pays itself. Your Highness' part
Is to receive our duties; and our duties
Are to your throne and state, children and servants;
Which do but what they should, by doing every thing,
¹ Safe toward your ° love and honour.

King. Welcome hither:
I have begun to plant thee, and will labour

° W. own'd for ow'd; but *Shakspeare* uses them both in the same sense.

¹ H. reads, O my most worthy cousin.

° H. reads, More is thy due, ev'n more than all can pay.

¹ So all before H. who reads *Shap'd* for *Safe*; W. *Fief'd*; T. *perpotes*, *Fief*; Heath, *Sevot*; J. — in doing nothing,

safe toward your love, &c.

° W. *life for love*.

To make thee full of growing. Noble *Banquo*,
 Thou hast no less deserv'd, nor must be known
 No less to have done so. Let me enfold thee,
 And hold thee to my heart.

Ban. There if I grow,
 The harvest is your own.

King. My piteous joys,
 Wanton in fulgure, seek to hide themselves
 In drops of sorrow. Sons, kinsmen, ¹ *Thanes*,
 And you whose places are the nearest, know,
 We will establish our estate upon
 Our eldest *Malcolm*, whom we name hereafter
 The Prince of *Cumberland*; which honour must,
 Not ² unaccompanied, invest him only,
 But signs of nobleness, like stars, shall shine
 On all deservers. ³ From hence to *Inverness*,
 And bind us further to you.

Mac. The rest is labour, which is not us'd for you:
 I'll be myself the harbinger, and make joyful
 The hearing of my wife with your approach;
 So humbly take my leave.

King. My worthy *Cawdor*!

Mac. The prince of *Cumberland*!—That is a step [*Aside*.
 On which I must fall down, or else o'er-leap,

¹ So all before *R*; he and all after, (*say*) be known to have deserved.
 except *C.* and for *now*. But perhaps there ¹ Before *Thanes*, *H.* inserts *and*.
 was no need of an emendation: for we ² *W.* reads *accompanied*, an error of
 have here only the double negative, which the press, followed by *J.*
Shakespeare sometimes makes use of; ³ *P.* and all after, except *C.* omit
 'Thou hast no less deserv'd than *Macbeth*, *From*.
 nor must thou no less (*any* *I* *is*, we should

For in my way it lies:—Stand, hide your fires!
Let not light see my black and deep desires;
The eye-wink at the hand; yet let that be,
Which the eye fears, when it is done, to see. [Exit.]

King. True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman. [Flourish. Exeunt.]

SCENE VII.

An apartment in Macbeth's Castle at Inverness.

Enter Lady Macbeth alone, with a letter.

Lady. They met me in the day of success; and I have learn'd
by the perfectest report, they have more in them than mortal
knowledge. When I burnt in desire to question them further,
they made themselves air, into which they vanish'd. Whilst

^a H. so for me.

^b W. *light* for *light*.

^c H. *be is full of water*, &c.

^d P. had all after, see us for Ban's.

^e The 3rd Ed's, P. H. and C. omit
Flourish.

^f This is the 5th Scene, in the fo's,
R. and C.

^g There is no description of the scene

in the fo's; R. first gives the above, ex-
cept the words, *as Banquo's*, which are
added by P.

^h The fo's, Macbeth's own.

ⁱ W. *the perfectest report*, i.e. the
prediction fulfilled.

^j P. and all others, except C. omit
for while.

I stood rapt in the wonder of it; came mistress from the king, who all-hail'd me, Thane of Cawdor; by which title, before, these weird sisters saluted me, and refer'd me to the coming on of time, with Hail king that shall be! This have I thought good to deliver thee, my dearest partner of greatness, that thou might'st not lose the dues of rejoicing, by being ignorant of what greatness is promis'd thee. Lay it to thy heart, and farewell.

Glamis thou art, and Cawdor — and shalt be
 What thou art promis'd. Yet do I fear thy nature;
 It is too full o' th' milk of human kindness,
 To catch the nearest way. Thou would'st be great;
 Art not without ambition; but without
 The illness should attend it. What thou would'st highly,
 That would'st thou holily; would'st not play false,
 And yet would'st wrongly win; thou'dst have, great Glamis,
 That which thou dost see, thus thou dost see, if thou have it;
 And that which rather thou dost fear to do,
 Than wisest should be undone. Lie thee hither,
 That I may pour my spirits in thine ear,
 And chastise with the valour of my tongue
 All that impedes thee from the golden round,

1. The 3 last fo's and R. all-bail'd
 for all-bail'd.

2. The two 1st fo's and R. for left.

3. The 1st and 2d fo's and R. I do for do I.

4. The 3 last fo's and R. the hindery
 for impedes thee.

That which, if thou would'st have, it,
 cries "Thus thou must do".

5. And that's what, rather, &c.

6. The three 1st fo's and R. high for lie.

7. The 3 last fo's and R. the hindery
 for impedes thee.

Which

Which

Which fate and ^a metaphysical aid doth ^f seem
To have ^e thee crown'd withal.

Enter Messenger.

What is your tidings ?

Mess. The king comes hert to-night.

Lady. Thou 'rt mad to say it.

Is not thy master with him ? who, were 't so,
Would have inform'd for preparation.

Mess. So please you, it is true : our *Thane* is coming,
One of my fellows had the speed of him ;
Who almost dead for breath, had scarcely more
^a Than would make up his message.

Lady. Give him tending ;

He brings great news. The raven ⁱ himself is hoarse,

[*Exit Messenger.*

That croaks the fatal entrance of *Duncan*
Under my battlements : Come, ^k you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe, top-full
Of ^l direst cruelty ; make thick my blood,
Stop up th' access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep ^m peace between
Th' ⁿ effect, and ^o it. Come to my woman's breasts,

^c H. *metaphysic.*

^k P. and all after, insert *all before*

^f J. *propose, fast for soon.* See Heath you,
in loc.

^l W. and J. *direct for direst,*

^e W. *crown'd thee for thee crown'd.*

^m J. *propose, pace for peace,*

^h The three st. fo's, *Then.*

ⁿ The 2d f. *effect.*

ⁱ W. *himself's not hoarse, &c.* See
Heath.

^o The 1st and 2d fo's, *bit for it.*

And take my milk for gall, you murdering ministers,
 Where-ever in your sightless substances
 You wait on nature's mischief. Come, thick night!
 And pall thee in the dunest smock of hell,
 That my keen knife see not the wound it makes;
 Nor heaven peep through the blanket of the dark,
 To cry, Hold, hold!

Enter Macbeth.

Great Glamis! worthy Cawdor! * [*Embracing him.*
 Greater than both, by the all-hail hereafter!
 Thy letters have transported me beyond
 This ignorant present, and I feel now
 The future in the instant.

Mac. My dearest love,
Duncan comes here to-night.

Lady. And when goes hence?

Mac. To-morrow, as he purposes.

Lady. O never

Shall sun that morrow see.

Your face, my *Thane*, is as a book where men
 May read strange matters. To beguile the time,
 Look like the time; bear welcome in your eye,
 Your hand; your tongue; look like the innocent flower,
 But be the serpent under 't. He, that's coming,
 Must be provided for; and you shall put
 This night's great business into my dispatch,

* This direction first given by R.

* P. and all after, except G. omit

† After *proposi* P. and all after add *My*.

‡ The period is placed at the end of
 this line, in the 8th, R. and P.

Which

ACT I. SCENE VIII.

33

Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Mac. We will speak further.

Lady. Only look up clear:

To alter favour ever is to fear:

Leave all the rest to me.

[*Exeunt.*]

SCENE VIII.

Before Macbeth's Castle-Gate.

Hautboys and Torches. Enter King, Malcolm, Donalbain, Banquo, Lenox, Macduff, Ross, Angus, and Attendants.

King. This castle hath a pleasant seat; the air
Nimble and sweetly recommends itself
Unto our gentle senses.

Ban. This guest of summer,
The temple-haunting martlet, does approve
By his lov'd mansionry that the heaven's breath
Smells wooingly here. No jutting frieze,
Buttrice, nor coigne of vantage, but this bird
Hath made his pendant bed, and procreant cradle;

¹ This is Scene VI. in the fo's, R. and C.

² The scene not described in the fo's.

³ W. *general sense.*

⁴ C. *sense.*

⁵ The fo's, *birdlet.*

⁶ The fo's, R. and P.'s quarto, *monastery*; P.'s duodecimo and H. *mosque.*

⁷ P. and all after, except C. omit *the.*

⁸ P. and all after, except J. *justing.*

Where they ^a must breed and haunt, I have observ'd,
The air is delicate.

Enter Lady Macbeth.

King. See, see! our honour'd hostess!
The love that follows us, ^b sometimes is our trouble,
Which still we thank as love. Herein I teach you
How you ^c shall bid God-eyld us for your pains,
And thank us for your trouble.

Lady. All our service,
In every point twice done, and then done double,
Were poor and single business to contend
Against those honours deep and broad, wherewith
Your Majesty loads our house. For those of old,
And the late dignities heap'd up to them,
We rest your ^d hermits.

King. Where 's the *Thane of Cawdor*?
We cours'd him at the heels, and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady. Your servants ever
Have theirs, themselves, and what is theirs in compt,
To make their audit at your Highness' pleasure,
Still to return your own.

King. Give me your hand,

^a So the fo's; the rest, *must for myf.*

^c So the fo's, H.'s octave, H. and G;

^b The fo's, R. and C. *sometime is now,*

the rest, *should for shall.*

^d *U. P. fawning's our, &c.*

^d The 1st l. *Ermitz.*

ACT I. SCENE IX.

41

Conduct me to mine host, we love him highly;
 And shall continue our graces towards him.
 By your leave, hostels,

[*Exeunt.*]

• S C E N E IX.

¹ *An Apartment in Macbeth's Castle.*

Hautboys. Torches. Enter a ² Sewer, and divers Servants with dishes and service over the stage. Then enter Macbeth.

Mac. If it were done, when 'tis done, then 'twere well
 It were done quickly; if th' assassination
 Could trammel up the consequence, and catch,
 With ³ his surcease, success; that but this blow

¹ In the fo's, R. and C. Scene VII.

² No description of the scene in the fo's.

³ None but the fo's and C. mention a sewer.

⁴ So all before P; he and all after, except C. read *its* for *his*; whereby the passage is obscured, and Y. has been led to propose an emendation, viz. *With its success, surcease*, &c. i. e. with success in the assassination, a surcease of farther fear and anxiety. This I suppose is Y.'s meaning. But had the modern editors retained the old reading *his*, they would have met with no difficulty herein: for *his* refers to *Duncan*; and the meaning is this, if the assassination of *Duncan*

would secure me the consequence I aim at, viz. the quiet possession of his crown, and procure me with his *surcease*, or death, success to my ambitious designs; that but this one blow might be all I had to do, and that nothing was to be feared *here*, in this life, afterwards; we'd jump the life to come; I would skip over those thoughts that regard a state beyond the grave, I would venture the future judgment. But in these cases of murder, we still have judgment *here*. And this is agreeable to the common opinion, that murder will out, some time or other, and receive its punishment in this world.

Might

Might be the Be-all and the ¹ End-all here,
 But here, upon this bank and ^k school of time,
 We 'd jump the life to come. — But in these cases,
 We still have judgment here, that we but teach
 Bloody instructions, which, being taught, return
¹ To plague th' inventor; ^m this even-handed justice
ⁿ Commends ^o th' ingredients of our poison'd chalice
 To our own lips. He's here in double trust:
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host,
 Who should against his murderer shut the door,
 Not bear the knife myself. Besides, this *Duncan*
 Hath borne ^p his ^q faculties so meek, hath been
 So clear in his great office, that his virtues
 Will plead, like angels, trumpet-tongu'd, ^r against
 The deep damnation of his taking off;
 And Pity, like a naked, new-born babe,
 Striding the blast, or heaven's cherubim, hors'd
 Upon the fightless ^s couriers of the air,
 Shall blow the horrid deed in every eye,
 That tears shall drown the wind. — I have no spur
 To prick the sides of my intent, but only
 Vaulting ambition, which o'erleaps itself,
 And falls on th' other —

¹ R. *End of all, &c.*

^k T. H. J. and C. *beat*; W. *shelver*.

¹ The three last fo's and R. omit this line.

^m P. T. H. and W. omit *this*.

ⁿ So the 1st L. J. and C.; the other fo's and R. *To plague for Commends*; P. and the rest, *Returns for Commends*.

^o The fo's, R. and C. *th' ingredients*.

^p The three last fo's, *this for bis*.

^q The two last fo's, R. and P. *faculties*.

^r J. *again*.

^s The fo's, *carriers*; T. H. and W. *carriers*.

SCENE

SCENE X.

Enter Lady Macbeth.

How now? what news?

Lady. He has almost supp'd; why have you left the chamber?

Mac. Hath he ask'd for me?

Lady. Know you not he has?

Mac. We will proceed no further in this business. He hath honour'd me of late; and I have bought Golden opinions from all ^a sorts of people, Which ^w would be worn now in their newest gowns, Not cast aside so soon.

Lady. Was the hope drunk, Wherein you dress'd yourself? hath it slept since? And wakes it now, to look so green and pale At what it did so freely? From this time, Such I account thy love. Art-thou ^w afraid To be the same in thine own act and valour, As thou art in desire? Wouldst thou have that, Which thou esteem'st the ornament of life, ^v And live a coward in thine own esteem,

¹ So the fo's, R. and C; H. *He hath*; what need of this alteration? the sense is plain enough; Wouldst thou (dost thou desire to) have that, which thou esteem'st the ornament of life, and (yet,

² T. W. and Y. *for*.

³ H. *should for would*.

⁴ So the three 1st fo's and C; the self, afraid.

⁵ Y. would read *do for and*. But *not wait upon I would*, &c.

Letting

Letting *I dare not* wait upon *I would*,
Like the poor cat i³ th' adage?

Mac. Pr'ythee peace!

I dare do all that may become a man;
Who dares ^a do more, is none.

Lady. What beast was 't then,
That made you break this enterprize to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time, nor place,
Did then ^a adhere, and yet you would make both;
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me;
I would, while it was smiling in my face,
Have pluckt my nipple from his boneless gums,
And dash'd the brains out; had I ^b but so sworn
As you have done to this.

Mac. If we should fail—

Lady. We fail!

But screw your courage to the sticking place,
And we'll not fail. When *Duncan* is asleep,
(Whereto the rather shall, ^c his day's hard journey
Soundly invite him) his two chamberlains,
Will I with wine and wassel so convince,
That memory, the warder of the brain,
Shall be a fume; and the receipt of reason
A limbeck only. When in twinish sleep

^a The fo's, no for do.

^b The 1st f. omits but.

^c So all before P; he and all after,

^c P, and H. *this* for *his*.

except C. co-here for adhere.

Their drenched natures ^d lie as in a death,
 What cannot you and I perform upon
 Th' unguarded *Duncan*? what not put upon
 His spongy officers, who shall bear the guilt
 Of our great quell?

Mac. Bring forth men-children only:
 For thy undaunted ^e metal should compose
 Nothing but males. Will it not be receiv'd
 When we have mark'd with blood those sleepy two
 Of his own chamber, and us'd their very daggers,
 That they have done 't?

Lady. Who dares receive it other,
 As we shall make our griefs and clamour roar,
 Upon his death?

Mac. I am settled, and bend up
 Each corporal agent to this terrible feat.
 Away, and mock the time with fairest show,
 False face must hide what the false heart doth know.

^d The 1st f. *by*

^e The three first fo's and C. *Macbeth.*

A C T I V

S C E N E I.

Macbeth's Castle.

Enter Banquo, and Fleance with a Torch before him.

Ban. **H**OW goes the night, boy?

Fle. The moon is down; I have not heard the clock.

Ban. And she goes down at twelve.

Fle. I take it, is later, Sir.

Ban. Hold, take my sword. There's husbandry in heaven,
Their candles are all out.—Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers!
Restrain in me the curfed thoughts that nature
Gives way to in repose.

Enter Macbeth, and a servant with a torch.

Give me my sword. Who's there?

Mac. A friend.

Ban. What, fir, not yet at rest? The king's a-bed.

[†] The scene not described in the fo's; all the rest till J. call it a ball. C. Court within the Castle.

ACT II. SCENE I.

47

He hath ^s been in unusual pleasure, and
Sent ^a forth ⁱ great largess to your officers.
This diamond he greets your wife withal,
By the name of most kind hostess, ^a and ^a's ^a shut up
In measureless content.

Mac. Being unprepar'd,
Our will became the servant to defect;
Which else should free have wrought.

Ban. = All 's well.

I dreamt last night of the three ^a weird sisters;
To you they have shew'd some truth.

Mac. I think not of them;

Yet, when we can intreat an hour to serve,

• We would spend ^a it in some words upon that business,
If you would grant the time.

Ban. At your ^a kind'st leisure.

Mac. ^a If you shall cleave to my consent, when 'tis,

^s Here *P.* inserts *to-night*, followed by all after.

^a *P.* and all after omit *for*.

ⁱ The three last fo's and *B.* insert *a* before *great*.

^a So *H.* and *C.*; the rest, and for *and*'s.

ⁱ The three last fo's and *R.* put it up, &c.

= *H.* and *C.* All's very well.

^a See Act I. Sc. 3, Note 3.

• *P.* and all after, except *C.* omit *It*.

ⁱ *R.* omits *to* in.

^a So the two 1st fo's and *C.*; the rest, kind for kind's.

^a That is, if you shall cleave to that party which consents to my advancement, when ever the opportunity may offer. *Macb.*

But I should rather think something is lost here, of the following purport:

Ban. At your kind'st leisure.—

"Those lookers into fate, that had'st you, *Caesar*—

Did also hail you, king! and I do trust, Most worthy *Them*, you would consent to accept

What your defects would grant, when offer'd you."

Mac. If you shall cleave, &c.

It shall make honour for you.

Ban. So I lose none

In seeking to augment it, but still keep
My bosom franchis'd, and allegiance clear,
I shall be counsell'd.

Mac. Good repose the while!

Ban. Thanks, fir; the like to you.

[*Exeunt Ban. * and Fle.*]

S C E N E II.

Mac. Go, bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed. [*Exit servant.*]
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppresst brain?
I see thee as yet, in form as palpable
As this which now I draw.—
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' th' other senses,
Or else worth all the rest—I see thee still;

* All before *T.* omit and *Fleance.*

' And on thy blade and dudgeon, ^a gouts of blood,
Which was not so before.— There 's no such thing.—
It is the bloody business, which informs
[†] Thus to mine eyes.— [‡] Now o'er the one half world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; [§] now witchcraft celebrates
Pale *Hecate's* offerings: and [¶] wither'd Murder,
Alarum'd by his centinel, the wolf,
Whose howl 's his watch, thus with his stealthy pace,
With *Tarquin's* ravishing [‡] strides, towards his design
Moves like a ghost.— Thou ^b sound and firm-set earth,
Hear not my steps, ^c which way they walk, for fear
Thy very stones prate ^d of my where-about,
And take the present horror from the time,
Which now suits with it.— ^e Whiles I threat, he lives—
^f Words to the heat of deeds too cold breath gives.

^a Certainly, if *on* the blade, then *on* the *dudgeon*; for *dudgeon* signifies a small dagger. We should read therefore, *And on the blade of th' dudgeon, &c. W.*

A *dudgeon* signifies a haft as well as a dagger. See *Lyc's Etymologicon. Heath.*

[†] *Gouttes, drops; Fr. P.*

[‡] *R. P. and H. This for Thus.*

[§] So all before *P*; he and all after, except *C*, *Now o'er one half the world, &c.*

[¶] All before *R*, omit *now*.

[‡] A lady proposes, *with her* for *wither'd*.

^a All before *P*. read *slides* for *strides*. *J.* proposes, *With Tarquin ravishing, slides towards, &c.* Vide *Heath* in loc.

^b This is *P.*'s emendation. The *fo's* and *R.* read *four, four, four. C. sure.*

^c All before *R*. read, *which they may walk, &c.*

^d *H. of that we're about, &c.*

^e So the *fo's*; *C. whiles*; the rest, *whilst* for *whiles*.

^f This line is omitted by *P.* and *H.* in the text, but preserved in the margin.

I go, and it is done; the bell invites me; [*A bell rings:*
 Hear it not, *Duncan*; for it is a knell
 That summons thee to heaven, or to hell. [*Exit.*

S C E N E III.

Enter Lady & Macbeth.

Lady. That which hath made them drunk, hath made me
 bold;
 What hath quenched them, hath given me fire. Hark!
 peace!
 It was the owl that shriek'd, the fatal bell-man,
 Which gives the stern't good-night—He is about it—
 The doors are open; and the surfeited grooms
 Do mock their charge with snores. I have drugg'd their
 possets,
 That death and nature do contend about them,
 Whether they live or die.

Enter Macbeth.

Mac. Who's there? what ho?—

Lady. Alack! I am afraid; they have awak'd;
 And 'tis not done. Th' attempt and not the deed,
 Confounds us—hark!—I laid their daggers ready,
 He could not miss 'em.—Had he not resembled
 My father as he slept, I had done 't—My husband?

^f This is Sc. II. in the fo's and ^g The fo's, R. P. T. and W. omit
 C. *Macbeth.*

Mac.

ACT II. SCENE III.

51

Mac. I have done the deed—Didst thou not hear a noise?

Lady. I heard the owl scream, and the crickets cry.

Did not you speak?

Mac. When?

Lady. Now.

Mac. As I descended?

Lady. Ay.

Mac. Hark!—who lies i' th' second chamber?

Lady. *Donalbain.*

Mac. This is a sorry fight. [*Looks on his hands.*]

Lady. A foolish thought, to say a sorry fight.

Mac. There's one did laugh in 's sleep, and one cry'd
murder!

^b That they did wake each other; I stood and heard them;
But they did say their prayers, and ⁱ address them
Again to sleep.

Lady. There are two lodg'd together.

Mac. One cry'd, God bless us, and, Amen, the other;
As they had seen me with these hangman's hands;
Lifting their fear, I could not say, Amen,
When they did say, God bless us.

Lady. Consider it not so deeply.

Mac. But wherefore could not I pronounce, Amen?
I had most need of blessing, and Amen
Stuck in my throat.

Lady. These deeds must not be thought ^b
After these ways; so, it will make us mad.

^b *P.* and all after, except *C.* alter this *heard them.*

Here as follows,

ⁱ *T. W.* and *J.* *address* for *address.*

They wai'd each other; and I stood and

^b *H.* and *C.* add on after *thought.*

D 2

Mac.

Mac. Methought I heard a voice cry, "Sleep no more;
Macbeth does murder sleep; the innocent sleep;
 ' Sleep, that knits up the ravell'd ^m sleeve of care,
 ' The death of each day's life, fore labour's bath,
 Balm of hurt minds, great nature's second course,
 Chief nourisher in life's feast. —"

Lady. What do you mean?

Mac. Still ^{it} cry'd, "Sleep no more, to all the house;
Glamis hath murder'd sleep: And therefore *Cawdor*
 Shall sleep no more; *Macbeth* shall sleep no more!"

Lady. Who was it that thus cry'd? Why, worthy *Thane*,
 You do unbend your noble strength, to think
 So brain-sickly of things. Go, get some water,
 And wash this filthy witness from your hand.
 Why did you bring these daggers from the place?
 They must lie there: Go carry them, and smear
 The sleepy grooms with blood.

Mac. I'll go no more.
 I am afraid to think what I have done;
 Look on't again, I dare not.

Lady. Infirm of purpose!
 Give me the daggers. The sleeping and the dead
 Are but as pictures; 'tis the eye of childhood,

¹ *P.* and *H.* omit this line in their text. duce to order all that confusion and vexation in which our cares and sollicitudes

^m All the copies spell this word *sleeve*. had involved our waking thoughts.
Sleeve signifies the ravell'd knotty gouty *Heath*.
 parts of the silk, which gives great trouble and embarrassment to the knitter or weaver. So that Sleep is said, by a very expressive metaphor, to knit up and re-
ⁿ *W.* reads, *The birth of each day's life, &c.* Perhaps *Shakespeare* wrote, *The death of each day's grief, &c.*

That

That fears a painted devil. If he ° do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.

[Exit.

Knock within.

Mac. Whence is that knocking?
How is 't with me, P when every noise appals me?
What hands are here! hah! they pluck out mine eyes.
Will all great *Neptune's* ocean wash this blood
Clean from my hand? no, this my hand will rather
‡ The multitudinous sea † incarnadine,
• Making the green one red.

Enter Lady.

Lady. My hands are of your colour; but I shame
To wear a heart so white; I hear a knocking [Knock.
At the south entry. Retire we to our chamber;
A little water clears us of this deed.
How easy is it then! Your constancy
Hath left you unattended—Hark, more knocking! [Knock.
Get on your night-gown, lest occasion call us,
And shew us to be watchers. Be not lost
So poorly in your thoughts.

Mac. † To know my deed, 'twere best not know myself.
Wake, *Duncan*, with ‡ thy knocking. * I would thou could'st!
[Exit.

° P. and H. omit do. † P. and H. *Make the green ocean*
‡ Πᾶν μὲν ποταμὸν τὸ σπέρμα. *Aeschyl.* red.
ed. *Stahl.* p. 18. † H. reads, *T'unknown*, &c.
‡ P. and H. omit this line in their ‡ All but fo's, R. and C. omit this
text. direction here.
* All but R. T. and C. *incarnadine.* † So the fo's; the rest, *this for thy.*
dis. ‡ P. and all after, omit I.

S C E N E IV.

Enter a Porter.

[*Knocking within.*]

^a *Porter.* Here 's a knocking indeed ; if a man were porter of hell-gate, he should have old turning the key.

[*Knock.*] Knock, knock, knock. Who 's there, i' th' name of *Belzebub*? here 's a farmer that hang'd himself ^a on th' expectation of plenty : come in time, have napkins enough about you, here you 'll sweat for 't. [*Knock.*] Knock, knock. Who 's there in th' other devil's name? Faith, here 's an ^b equivocator, that could swear in both the scales against either scale, who committed treason enough for God's sake, yet could not equivocate to heaven: Oh, come in, equivocator. [*Knock.*] Knock, knock, knock. Who 's there? Faith, here 's an ^c *English* taylor come hither for stealing out of a *French* hose : come in, taylor, here you may roaft your goose. [*Knock.*] Knock, knock. Never at quiet! what are you? but this place is too cold for hell.

^y This is called the 3d scene in the fo's and C.

^z This comic part is omitted in the text of P. and H. but inserted in the margin.

^a P. and H. *in for on.*

^b Meaning a Jesuit; an order so troublesome to the state in Queen *Elizabeth*

and King *James* the First's times. The inventors of the execrable doctrine of equivocation. *W.*

^c The archness of the joke consists in this, that a *French* hose being very short and straight, a taylor must be master of his trade who could steal any thing from thence. *W.*

ACT II. SCENE IV. 55

I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to th' everlasting bonfire. [*Knock.*] Anon, anon, I pray you, remember the porter.

Enter Macduff, and Lenox.

Macd. Was it so late, friend, ere you went to bed, that you do lie so late?

Porter. Faith, fir, we were carousing 'till the second cock; and drink, fir, is a great provoker of three things.

Macd. What three things does drink especially provoke?

Porter. Marry, fir, nose-painting, sleep, and urine. Lechery, fir, it provokes, and unprovokes; it provokes the desire, but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery; it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand ^d to, and not stand ^d to; in conclusion, equivocates him ^e in a sleep, and, giving him the lie, leaves him.

Macd. I believe drink gave thee the lie last night.

Port. That it did, fir, i' the very throat on me; but I requited him for his lie; and, I think, being too strong for him, though he took ^f up my legs sometime, yet I made a shift to cast him.

Macd. Is thy master stirring?

Our knocking has awak'd him; here he comes.

^d The 1st f. too.

^f W. and Y. omit sp.

^e R. and all after, except C. into for in.

Enter Macbeth.

Len. Good morrow, noble fir.

Macb. Good morrow, both.

Macd. Is the king stirring, worthy *Thane*?

Macb. Not yet.

Macd. He did command me to call timely on him;
I have almost slipt the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you:
But yet 'tis one.

Macb. The labour we delight in, physicks pain.
This is the door.

Macd. I'll make so bold to call, for 'tis my limited service.
[*Exit Macduff.*]

Len. Goes the king hence to-day?

Macb. ^g He does: he did appoint so.

Len. The night has been unruly; where we lay,
Our chimneys were blown down; and, as they say,
Lamentings heard i' th' air, strange streams of death,
^h And prophesying, with accents terrible,
Of dire ¹ combustion and confus'd events,
New hatch'd to th' woeful time: the obscure bird
Clamour'd the live-long night. Some say, the earth
Was feverous, and did shake.

Macb. 'Twas a rough night.

Len. My young remembrance cannot parallel
A fellow to it.

^g P. and all after, except C. omit *He* Matrons, old women.

¹ So the 1st f. *T. W.* and *J.*; the

^h *W.* proposes, for *Aud.* *Aunts*, i. e. rest, *combustions*.

Enter

ACT II. SCENE IV. 57

Enter Macduff.

Macd. O horror! horror! horror!

^k Tongue nor heart cannot conceive, nor name thee—

Macb. and Lenox. What 's the matter?

Macd. Confusion now hath made his master-piece;
Most sacrilegious murder hath broke open
The Lord's anointed temple, and stole thence
The life o' th' building.

Macb. What is 't you say? the life?—

Len. Mean you his Majesty?

Macd. Approach the chamber, and destroy your fight
With a new *Gorgon*. Do not bid me speak;
See, and then speak yourselves. Awake! awake!

[*Exeunt Macbeth and Lenox.*

Ring the alarm-bell—murder! and treason!

Banquo, and *Donalbain*, *Malcolm*, awake!

Shake off this downy sleep, death's counterfeit,

And look on death itself—Up, up, and see

The great doom's image—*Malcolm!* ^l *Banquo!*

As from your graves rise up, and walk like sprights,

To countenance this horror.—^m Ring the bell.

^k P. and H. *Or tongue or heart, &c.*
T. W. and J. *Nor tongue nor heart,*
&c.

^l H. reads *Donalbain* for *Banquo*.

^m T. and all after omit *Ring the bell.*

SCENE

S C E N E V.

Bell rings. Enter Lady Macbeth.

Lady. What 's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? ° Speak; speak.

Macd. ° O gentle lady,
'Tis not for you to hear what I can speak:
The repetition in a woman's ear
Would murder as it fell.

Enter Banquo.

O Banquo, Banquo!
Our royal master 's murder'd.

Lady. Woe, alas!
What in our house?—

Ban. Too cruel, any where.
¶ Dear *Duff*, I pr'ythee, ¶ contradi& thyself,
And say, it is not so.

Enter Macbeth, Lenox, ° and Ross.

Macb. Had I but dy'd an hour before this chance,
I had liv'd a blessed time; for from this instant,

° The fo's omit *Macbeth*.

¶ So all before P; he and all after,

° P. and all after, except C. read *except C. Macduff for Dear Duff.*

¶ The three last fo's, *contradi& for con-*

¶ P. and all after, except C. omit *tradi&.*

O.

° C. omits *and Ross.*

There 's nothing serious in mortality ;
 All is but toys ; renown, and grace, ' is dead ;
 The wine of life is drawn, and the mere lees
 Is left this vault to brag of.

Enter Malcolm, and Donalbain.

Don. What is amiss ?

Macb. You are, and do not know 't :
 The spring, the head, the fountain of your blood
 Is stopt ; the very source of it is stopt.

Macd. Your royal father's murder'd.

Mal. Oh, by whom ?

Len. Those of his chamber, as it seem'd, had done 't ;
 Their hands and faces were all badg'd with blood,
 So were their daggers, which unwip'd we found
 Upon their pillows ; they star'd, and were distracted ;
 * As no man's life was to be trusted with them.

Macb. O, yet do I repent me of my fury,
 That I did kill them.

Macd. Wherefore did you so ?

Macb. Who can be wise, amaz'd, temp'rate, and furious,
 Loyal, and neutral, in a moment ? No man.
 The expedition of my violent love
 Out-run the pauser, Reason. Here lay *Duncan*,
 His silver skin lac'd with his ^v golden blood,
 And his gash'd stabs look'd like a breach in nature
 For ruin 's wasteful entrance ; there the murderers
 Steep'd in the colours of their trade, their daggers

* *H.* are for *is*.

† *is* seems necessary.

* *As* is here added by *H.* and *C.* which
 is in no other edition ; but this emen-

* *P.* and *H.* read *geary* for *golden*.

² Unmannerly breech'd with gore. Who could refrain,
That had a heart to love, and in that heart
Courage, to make 's love known?

Lady. Help me hence, ho!— [⁷ *Seeming to faint.*]

Macd. Look to the lady.²

Mal. Why do we hold our tongues,
That most may claim this argument for ours?

Don. What should be spoken here,
Where our fate, hid ^a within an augre-hole,
May rush, and seize us? Let 's away, our tears
Are not yet brew'd.

; *Mal.* Nor our strong sorrow

^b Upon the foot of motion.

Ban. ^c Look to the lady. [^d *Lady Macbeth is carried out.*]
And when we have our naked frailties hid,
That suffer in exposure; let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us.
In the great hand of God I stand; and thence,
Against the undivulg'd pretence I fight
Of treasonous malice.

² *W.* reads, *Unmanly breech'd*, &c. the word *breeches*, the covering of nakedness; and so by a bold figure, he proposes, *Unmanly drench'd*, &c. turns the daggers into men.
Heath, *In a manner lay drench'd*, &c. But I would defend the old reading, by ⁷ This direction put in by *R.*
this interpretation, *their naked daggers* ² Here *C.* directs, [*gather about her.*]
were covered with gore: This might be ³ First *f.* in *for within*.
Shakespeare's first thought; but, his poetic genius not suffering him to deliver ^b *P.* and all after, except *C.* on for *upon*.
it in plain prose, *Nakedness* suggested to ^c *H.* Look there to, &c.
him the word *unmannerly*, and *covered*, ^d This direction put in by *R.*

ACT II. SCENE V.

61

Macb. And ° so do I.

All. So, all.

Macb. Let 's briefly put on manly readinefs,
And meet i' th' hall together.

All. Well contented. [*Exeunt all but Mal. and Don.*

Mal. What will you do? Let 's not confort with them.
To shew an unfelt forrow, is an office
Which the false man does easy. I 'll to *England*.

Don. To *Ireland* I: our separated fortune
Shall keep us both the safer; where we are,
There 's daggers in men's smiles; the near in blood,
The nearer bloody.

Mal. This murtherous shaft that 's shot,
Hath not yet lighted; and our safest way
Is to avoid the aim. Therefore to ' horse;
And let us not be dainty of leave-taking,
But shift away; there 's warrant in that theft,
Which steals itself when there 's no mercy left. [*Exeunt.*

* P. and all after, except C. omit *And.* † The three last fo's, *blufe* for *berse*.

SCENE

S C E N E VI.

The Outside of Macbeth's Castle.

Enter Roffe with an old Man.

Old M. Threecore and ten I can remember well ;
 Within the volume of which time, I have seen
 Hours dreadful, and things strange : but this fore night
 Hath trifled former knowings.

Roffe. ¹ Ha, good father,
 Thou seest, the heavens, as troubled with man's act,
² Threaten ¹ his bloody stage. By th' clock, 'tis day ;
 And yet dark night strangles the travelling lamp :
 Is 't night's predominance, or the day's shame,
 That darkness does the face of earth intomb,
 When living light ^m should kiss it ?

Old M. 'Tis unnatural,
 Even like the deed that 's done. On *Tuesday* last,
 A falcon, tow'ring in her pride of place,
 Was by a mousing owl hawk't at and kill'd.

Roffe. And *Duncan's* horses (a thing most strange and
 certain !)

^g This is called the fourth scene in
 the fo's and C; and the 2d in R.

^h T. *str* describes the scene.

ⁱ So the fo's; the rest, *Ab* for *Ha*.

^k The fo's, *Tthreaten*.

^l So all before T. who reads *this* for
his; followed by W. and J.

^m The 2d f. *shall* for *should*.

ACT II. . . SCENE VI.

69

Beauteous and swift, the minions of ^a their race,
Turn'd wild in nature, broke their stalls, ^o flung out,
Contending 'gainst obedience, as they would
Make war with ^p mankind.

Old M. 'Tis said, they eat each other.

Rosse. They did so, to th' amazement of mine eyes,
That look'd upon 't. Here comes the good *Macduff*.

Enter Macduff.

How goes the world, Sir, now?

Macd. Why, see you not?

Rosse. Is 't known, who did this more than bloody deed?

Macd. Those that *Macbeth* hath slain.

Rosse. Alas the day!

What good could they pretend?

Macd. They ^a were suborn'd;

Malcolm, and *Donalbain*, the King's two sons,
Are stol'n away and fled; which puts upon them
Suspicion of the deed.

Rosse. 'Gainst nature still;—

Thriftless ambition! that will ^r raven ^a upon
Thine own ^t life's means.—^a Then 'tis most like,
The sovereignty will fall upon *Macbeth*.

Macd. He is already nam'd, and gone to *Seacoast*
To be invested.

Rosse. Where is *Duncan's* body?

^a *T.* reads *the* for *their*, with great probability.

^o The two first *fo's*, *flung* for *slung*.

^p *P.* and all after, *men* for *mankind*.

^t *T.*'s octave, *are* for *ours*.

^r *T.* and all after, *ravin* for *raven*.

^a The first *f. T.* and all after him, *up* for *upon*.

^t *Fo's* and *R. Boss*.

^a *H.* *Why then it is most like, &c.*

Macd.

Macd. Carried to ^w *Colmkil*,
The sacred storehouse of his predecessors,
And guardian of their bones.

Rosse. Will you to *Scone*?

Macd. No, cousin, I'll to *Fife*.

Rosse. Well, I will thither.

Macd. Well, may you see things well done there
(adieu!)

Left our old robes fit easier than our new.

Rosse. Farewel, Father.

Old M. God's benifon go with you ^x, and with those
That would make good of bad, and friends of foes!

[*Exeunt.*]

^w R. P. T. and *W. Colmes-hill*; J. *Colmes-hill*.

^x After you the three last fo's, R. and C. read *Sir*.

A C T III.

S C E N E I.

1 An Apartment in the Palace.

Enter Banquod.

Ban. THOU hast it now; King, *Cawdor*, *Glamis*, all,
 As the ^a weird ^b women promis'd; and I fear
 Thou play'd'st most foully for 't: yet it was said,
 It should not stand in thy posterity;
 But that myself should be the root and father
 Of many kings. If there come truth from them,
 (As upon thee, *Macbeth*, their speeches shine)
 Why, by the verities on thee made good,
 May they not be my oracles as well,
 And set me up in hope? But, hush; no more.

¹ Not described in the fo's; R. P.
 and H. A royal apartment.

^a See note ^a upon Act I. Sc. III.

^b The two last fo's, useless for us.

^c P. and all after, except G. omit
 this.

Trumpets

And ° all things unbecoming.

Macb. To-night we hold a solemn feast
And I'll request your presence.

Ban. ° Lay your ° Highness'°
Command upon me ; to the which my
Are with a most indissoluble tie.
For ever knit.

Macb. Ride you this afternoon ?

Ban. Ay, my good Lord.

Macb. We should have else desir'd y
(Which still hath been both grave and)
In this day's council ; but we'll take to-
Is 't far you ride ?

Ban. As far, my Lord, as will fill u
°Twixt this and supper. Go not my ho
I must become a borrower of the night
For a dark hour or twain.

Macb. Fail not our feast.

Ban. My Lord, I will not.

Macb. We hear our bloody cousins a

ACT III. SCENE II.

67

In *England*, and in *Ireland*, not confessing
 Their cruel parricide, filling their hearers
 With strange invention; but of that to-morrow,
 When therewithal we shall have cause of state,
 Craving us jointly. Hic^b you to horse. Adieu,
 'Till you return at night. Goes *Fleance* with you?

Ban. Ay, my good Lord; our time does call¹ upon 's.

Macb. I wish your horses swift, and sure of foot;
 And so I do commend you to their backs.
 Farewel. —

[*Exit Banquo.*]

Let every man be master of his time
 'Till seven at night; to make society
 The sweeter welcome, we will keep ourself
 'Till supper-time alone; ^k while then, God be with you.
 [¹ *Exeunt Lady Macbeth, and Lords.*]

SCENE II.

Manent Macbeth and a Servant.

Sirrah, a word with you. Attend those men
 Our pleasure?

Ser. They are, my Lord, without the palace gate.

Macb. Bring them before us. [*Exit Serv.*] To be thus
 is nothing;

^b P. and all after omit *you*.

^k So all before P; he and all after,

¹ So all before P; he and all after, except C. *till for while*.

upon us for upon's.

¹ The so's, *Exeunt Lords* only.

But to be safely thus—Our fears in *Banquo*
 Stick deep; and in his royalty of nature
 Reigns that, which would be fear'd. 'Tis much he dares,
 And to that dauntless temper of his mind,
 He hath a wisdom that doth guide his valour
 To act in safety. There is none but he,
 Whose being I do fear: and, under him,
 My genius is rebuk'd; ^m as, it is said,
ⁿ *Mark Anthony's* was by ^o *Cæsar*. He chid the sisters,
 When first they put the name of King upon me,
 And bad them speak to him; then, prophet-like,
 They hail'd him father to a line of kings.
 Upon my head they plac'd a fruitless crown,
 And put a barren scepter in my gripe,
 Thence to be wrench'd with an unlineal hand,
 No son of mine succeeding. ^p If 't be so,
^q For *Banquo's* issue have I ^r fill'd my mind;
 For them the gracious *Duncan* have I murder'd;
 Put rancours in the vessel of my peace
 Only for them; and mine eternal jewel
 Given to the common enemy of man,
 To make them Kings, the ^s seed of *Banquo* Kings.

^m *Y.* proposes rejecting the following words, as, it is said, *Mark Anthony's* was by *Cæsar*.

ⁿ *P.* and all after, except *C.* omit *Mark*.

^o *H. Cæsar's*.

^p *P.* and all after, except *C.* *If 'tis so, &c.*

^q *P.* makes the following sentences interrogative, as far as—*Banquo Kings?* But the words *If 't be so* prove them to be affirmative.

^r The two last *so's*, fill'd for *fill'd*; *W.* *'fill'd*, i. e. *defiled*.

^s The *so's* and *R. Seds*.

ACT III. SCENE II.

69

Rather than so, ' come Fate into the list,
And champion me to th' utterance !—Who 's there ?

Enter Servant, and two Murderers.

' Now go to the door, and stay there, 'till we call.

[*Exit Servant.*

Was it not yesterday we spoke together ?

Murth. It was, so please your Highness.

Macb. Well then, now

' Have you consider'd of my speeches ? know
That it was he, in the times past, which held you
So under fortune, which you thought had been
Our innocent self ; this I made good to you
In our last conference, past in probation with you,
How you were born in hand ; how cross ; the instruments ;
Who wrought with them ; and all things else that might
To half a soul, and to a notion craz'd,
Say, thus did *Banquo*.

Mur. ' You made it known to us.

Macb. I did so ; and went further, which is now

' This passage will be best explained by translating it into the language from whence the only word of difficulty in it is borrowed. *Qui la destine se rend en lice, et qu'on le donne un défi à l'outrance.* A challenge, or combat à l'outrance, is a term in the law of arms, used when the combatants engaged with an *adversum interocionem*, an intention to destroy each other, in opposition to trials of skill at festivals, or on other occasions, where the contest was only for reputation or a

prize. The sense therefore is, *Let fate, that has fore-doom'd the escalation of the souls of Banquo, enter the lists against me, with the utmost animosity, in defence of its own decrees, which I will endeavour to invalidate, whatever be the danger.* J.

' P. and all after, except C. omit *Now*.

' The two last so's, R. P. T. H. W. and J. *You bow*, for *Have you*.

' This speech P. alters thus, *True, you made it known ; followed by all after, except C,*

Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? are you so gospel'd,
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave,
And beggar'd yours for ever?

1 *Mur.* We are men, my Liege.

Macb. Ay, in the catalogue ye go for men,
As hounds, and greyhounds, mungrels, spaniels, curs,
Showghes, water rugs, and demy-wolves are ⁷ cleped
All by the name of dogs; the valued file
Distinguishes the swift, the slow, the subtle,
The house-keeper, the hunter; every one
According to the gift which bounteous nature
Hath in him clos'd; whereby he does receive
Particular addition, from the bill
That writes them all alike: and so of men.
Now, if you have a station in the file,
⁸ Not i' th' worst rank of manhood, say 't;
And I will put ⁹ that business in your bosoms,
Whose execution takes your enemy off;
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

2 *Mur.* I am one, ^b my Liege,
Whom the vile blows and buffets of the world

⁷ All before *T.* *clipt* for *cleped*.

⁸ So the fo's; all after, *And not in
the worst rank of manhood, say it, &c.*

⁹ The two last fo's, *R. P. and H.*

the for that.

^b *P.* and all after, except *C.* omit *my
Liege,*

ACT III. SCENE II. 71

Have so incens'd, that I am reckless what
I do to spite the world.

1 *Mur.* And I another,
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on't.

Macb. Both of you
Know, *Banquo* was your enemy.

Mur. True, my Lord.

Macb. So is he mine: and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life; and though I could
With bare-fac'd power sweep him from my sight,
And bid my will avouch it; yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop; but wail his fall,
Whom I myself struck down; and thence it is,
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

2 *Mur.* We shall, my Lord,
Perform what you command us.

1 *Mur.* Though our lives—

Macb. Your spirits shine through you. Within this
hour, at most,
I will advise you where to plant yourselves;
Acquaint you with the perfect spy o' th' time,
The moment on't; for 't must be done to-night,

c Fo's, *Hatb* for *Have*.

f P. and all after, except C. *In* or

d W. *disastrous tuggs with*, &c.

Within.

g Fo's, R. and C. *Who*,

And something from the palace : (^s always thought,
That I require a clearness) and with him,
(To leave no rubs nor botches in the work)
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart ;
I'll come to you anon.

Mur. We are resolv'd, ^h my Lord.

Macb. I'll call upon you straight. Abide within.

[*Exeunt Murderers,*

It is concluded.—*Banquo*, thy soul's flight,
If it find heaven, must find it out to-night,

[*Exit,*

SCENE III.

^k *Another Apartment in the Palace.*

Enter Lady Macbeth, and a Servant,

Lady. Is *Banquo* gone from court ?

Serv. Ay, madam, but returns again to-night.

Lady. Say to the King, I would attend his leisure
For a few words.

^s *Macbeth* means that the murderers must in every step remember, he requires not to be suspected of the fact ; to stand clear from all imputations, which might affect him in the opinions of the people.

^{P.} omits this parenthesis.

^h *H.* omits, my Lord.

ⁱ This is scene ad., in the fo's and

C.

^k No description of the scene before

T. who gives the above.

Serv.

Serv. Madam, I will.

[*Exit.*

Lady. Nought 's had, all 's spent,
Where our desire is got without content.
Tis ' safer to be that which we destroy,
Than by destruction dwell in doubtful joy.

Enter Macbeth.

How now, my Lord, why do you keep alone,
Of sorryest fancies your companions making,
Using those thoughts, which should, indeed, have dy'd
With them they think on? Things without all remedy
Should be without regard. What 's done, is done.

Macb. We have ' scotch'd the snake, not kill'd it:
She 'll close, and be herself; whilst our poor malice
Remains in danger of her former tooth.

* But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams,
That shake us nightly. Better be with the dead,
Whom we, to gain our ' place, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. — *Duncan* is in his grave;
After life's fitful fever, he sleeps well;
Treason has done his worst; nor steel, nor poison,
Malice domestic, foreign levy, nothing
Can touch him further.

Lady. Come on;

* H. better for safer.

But let both worlds disjoint, and all things

* All before T. scotch'd for scotch'd. suffer, &c.

* P. and all after, except G. read, * The last l. goes for place.

Gentle my Lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

Macb. So shall I, love; and so, I pray, be you;
Let your remembrance still apply to *Banquo*.
Present him eminence, both with eye and tongue:
Unsafe the while, that we must lave our honours
In these flattering streams, and make our faces
Vizards to our hearts, disguising what they are.

Lady. You must leave this.

Macb. O, full of scorpions is my mind, dear wife;
Thou know'st that *Banquo*, and his *Fleance*, lives.

Lady. But in them nature's copy's not eternal.

Macb. There's comfort yet; they are affailable;
Then, be thou jocund. Ere the bat hath flown
His cloyster'd flight, ere to black *Hecate's* summons
The shard-bear beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

Lady. What's to be done?

Macb. Be innocent of the knowledge, dearest chuck,
'Till thou applaud the deed. Come, ' feeling night,

¶ So the first f. and C; the rest,
among for among.

¶ The first f. and C. omit still.

¶ R. and all after, except C. add so
after these.

¶ T. and all after, except H. and C.
figures.

¶ H. live for lives.

¶ P. and all after, except C. eternal
for eternal.

¶ Shards are properly, rubbish. Cot-
grave: *Heath*.

¶ R. and P. *feeling*. *Feeling* is blind-
ing; a term in *falco*, when they run
a thread through the eyelids of a hawk
first taken, so that she may see very lit-
tle, or not at all, to make her the better
endure the hood. This they call *feeling*
a hawk. T.

ACT III. SCENE IV.

75

Skarf up the tender eye of pitiful day,
 And with thy bloody and invisible hand
 Cancel and tear to pieces that great bond,
 Which keeps me pale. ² Light thickens, and the crow
 Makes wing to th' rocky wood:
 Good things of day begin to droop and drowse,
 Whiles night's black agents to their ³ prey do rowze.
 Thou marvell'ft at my words; but hold thee still;
 Things, bad begun, make strong themselves by ill.
 So, pr'ythee go with me. [Exit.]

SCENE IV.

¹ A Park, the Castle at a distance.

Enter three Murderers.

1 *Mur.* But who did bid thee join with us?
 3 *Mur.* *Macbeth.*
 2 *Mur.* He needs not ⁴ our mistrust, since he delivers
 Our offices, and what we have to do,
 To the direction just.

¹ *W.* proposes *Night* for *Light*.

² The *fo's*, *R.* and *G.* *prays* for *prey*.

³ This is scene 3d. in the *fo's* and *G.* ;
 in *R.* scene 2d.

⁴ The scene not described in the *fo's*.

⁵ *P.* is for *our* ; whereby he supposes
He, in this speech, to refer to *Macb.* but

it evidently refers to the 3d murderer,
 whose account of the directions *Macb.*
 had given regarding the murder, agreed
 with those of the other two, and took
 off all reason for their distrust. This was
 taken notice of by *T.*

1 *Mur.*

1 *Mur.* Then stand with us.

The west yet glimmers with some streaks of day :
Now spurs the ^c lated traveller apace,
To gain the timely inn ; ^f and near approaches
The subject of our watch.

3 *Mur.* Hark, I hear horses.

Banquo within. Give ^e us ^h a light there, ho !

2 *Mur.* ' Then 'tis he ; the rest
That are within the note of expectation,
Already are i' th' court.

1 *Mur.* His horses go about.

3 *Mur.* Almost a mile ; but he does usually,
So all men do, from hence to th' Palace gate
Make it their walk.

Enter Banquo and Fleance with a Torch.

2 *Mur.* A light, a light.

3 *Mur.* 'Tis he.

1 *Mur.* Stand to 't.

Ban. It will be rain to-night.

1 *Mur.* Let it come down. [^k *They assault Banquo.*]

Ban. O, treachery ! Fly ' good *Fleance*, fly, fly, fly,
Thou may'st revenge. — O slave. [^l *Dies.* *Fleance escapes.*]

3 *Mur.* Who did strike out the light ?

1 *Mur.* Was 't not the way ?

^c The three last fo's and *R. lated*
for *lated*.

^f First *f. end* for *and*.

^g *H.* omits *us*.

^h *P.* and all after, except *C.* omit *a*.

ⁱ *C.* omits *'Ben*.

^k No direction in fo's.

^l *P.* and all after, except *C.* omit

good.

ACT III. SCENE V. 77

3 *Mur.* There's but one down; the fon
Is fled.

2 *Mur.* We have loft best half of our affair.

1 *Mur.* Well, let's away, and say how much is done.

[*Exeunt.*]

SCENE V.

A Room of State in the Castle.

*A Banquet prepared. Enter Macbeth, Lady Macbeth, Rossie,
Lenox, Lords and Attendants.*

Mach. You know your own degrees, sit down :

2 At first and last, the hearty welcome.

Lords. Thanks to your Majesty.

Mach. Ourself will mingle with society,
And play the humble host ;

Our hostess keeps her state, but in best time

We will require her welcome. [° *They sit.*]

Lady. Pronounce it for me, Sir, to all our friends ;

For my heart speaks, they are welcome.

Enter first Murderer.

Mach. See, they encounter thee with their hearts' thanks.

° This in the fo's and C. is scene 6; in R. scene 3. The scene not described in fo's. ° P. H. and C. *And for all;* J. proposes *So.*
° No distinction in fo's.

Both

78 . . . M' A' C B E' T H.

Both sides are even: Here I'll fit i' th' midst.
 Be large in mirth; anon we'll drink a measure
 The table round.—There's blood upon thy face:

[^p To the Murderer aside, at the door.

Mur. 'Tis *Banquo's* then.

Macb. 'Tis better thee without, than ^q he within.

Is he dispatch'd?

Mur. My Lord, his throat is cut; ^r that I did for him.

Macb. Thou art the best ^s o' th' cut-throats; yet he's
 good,

That did the like for *Fleance*; if thou didst it,
 Thou art the non-pareil.

Mur. Most royal Sir,

Fleance is scap'd:

Macb. Then comes my fit again: I had else been perfect,
 Whole as the marble, founded as the rock;
 As broad, and general, as the casing air;
 But now I am cabin'd, cribb'd, confin'd, bound in
 To fawcy doubts and fears.—But *Banquo's* safe?

Mur. Ay, my good Lord: safe in a ditch he bides,
 With twenty trenched gashes on his head;
 The least a death to nature.

Macb. Thanks for that;—

There the grown serpent lies; the worm that's fled,
 Hath nature that in time will venom breed,
 Nø teeth for th' present.—Get thee gone; to-morrow
 We'll ^t hear ourselves again. [Exit Murderer.

^p No direction in fo's.

^q H. and C. *him* for *he*.

^r P. and H. *I did that for him*.

^s P. and all after, except C. *of cut-throats, &c.*

^t H. and C. *hear thee, &c.* T. W. and J. *hear't, &c.*

Lady.

Lady. My royal Lord,
 You do not give the cheer; the feast is^u fold,
 That is not often vouch'd (while 'tis^v making)
 'Tis given with welcome. To feed, were best at home;
 From thence, the fawce to meat is ceremony;
 Meeting were bare without it.

[^x *The Ghost of Banquo rises, and sits in Macbeth's place.*

Macb. Sweet remembrancer!—
 Now good digestion wait on appetite
 And health on both!

Len. May 't please your Highness sit?

Macb. Here had we now our country's honour roof'd,
 Were the grac'd person of our *Banquo* present,
 ' Who may I rather challenge for unkindness,
 Than pity for mischance.

Ross. His absence, Sir,
 Lays blame upon his promise. Please 't your Highness
 To grace us with your royal company?

Macb. The table's full.

[^z *Starting.*

Len. Here is a place reserv'd, Sir.

Macb. Where?

Len. Here, my good Lord. What is 't that moves your
 Highness?

Macb. Which of you have done this?

Lords. What, my good Lord?

^u *P.* and *H.* *could for fold.*

^v All but the first *t*, and *G.* omits

^x The fo's, *Enter the ghost of Ban-*
quo, and sits, &c.

^y All before *P.* read *who*; he said all
 after, but *C.* *who*; but *who* is fre-
 quently used as an accusative by *Shake-*
spere.

^z No direction in the fo's.

Macb.

Macb. Thou canst not say I did it: never shake
Thy goary locks at me.

Roffe. Gentlemen, rise; his Highness is not well.

Lady. Sit, worthy friends. My Lord is often thus,
And hath been from his youth. Pray you, keep seat.
The fit is ^a momentary, ^b upon a thought
He will again be well. If much you note him,
You shall offend him and extend his passion.
Feed, and regard him not.—Are you a man?

[^c *To Macbeth aside.*]

Macb. Ay, and a bold one, that dare look on that,
Which might appal the devil.

Lady. ^d O proper stuff!

This is the very painting of your fear;
This is the air-drawn dagger, which you said
Led you to *Duncan*. O, these flaws and starts,
^e Impostors to true fear, would well become
A woman's story at a winter's fire
Authoriz'd by her grandam. Shame itself!
Why do you make such faces? When all 's done,
You look but on a stool.

Macb. Pr'ythee, see there!

Behold! look! lo! how say you? [^f *Pointing at the Ghost.*]
Why, what care I? if thou canst nod, speak too.—
If charnel-houses and our graves must send

^a The three last fo's, *momentary*.

^b *F.* and all after, except *C.* on for
open.

^c No direction in the fo's,

^d *F.* and *H.* omit *O*.

^e *J.* proposes, *Impostures true to fear*,
&c. *C.* reads, *Impostures of true fear*,
&c.

^f This direction not in fo's.

ACT III. SCENE V.

81

Those, that we bury, back; our monuments

Shall be the maws of kites. [** The Ghost vanishes.*]

Lady. What? quite unmann'd in folly?

Macb. If I stand here, I saw him.

Lady. Fie, for shame!

Macb. Blood hath been shed ere now, ^a i' th' olden time,
Ere human statute purg'd the ^b gentle weal;
Ay, and since too, murders ^c have been perform'd
Too terrible for ^d the ear; the times ^e have been,
That when the brains were out, the man would die,
And there an end; but now they rise ^{again}
With twenty mortal murders on their crowns,
And push us from our stools; this is more strange
Than such a murder is.

Lady. My worthy Lord,
Your noble friends do lack you.

Macb. I ^f do forget—
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. ^g Come, love and health to all!
Then I'll sit down: give me some wine, fill full—^h
I drink to th' general joy o' the whole table,
And to our dear friend *Banquo*, whom we miss;

^a No direction in the first f; the other fo's, [*Exit ghost.*]

^b *R.*'s octavo, *i' th' old time, &c.*

^c *T. W.* and *C.* gen'ral for gentle.

^d *J.* bath for have.

^e *P.* and all after, except *C.* th' ear

for the ear.

^f First f. has for have.

^g *P.* and *H.* forget for do forget.

^h *P.* and *H.* omit Come.

ⁱ The fo's and *R.* make the Ghost

rise again here.

Would he were here! to all, and him, we thirst;

¹ And all to all.

Lords. Our duties and the pledge.

[^k *The ghost rises again.*

Macb. Avaunt, and quit my sight! ¹ Let the earth hide thee!

Thy bones are marrowless, thy blood is cold;

^m Thou hast no speculation in those eyes

Which thou dost glare with.

Lady. Think of this, good Peers,

But as a thing of custom; 'tis no other;

Only it spoils the pleasure of the time.

Macb. What man dare, I dare.

Approach thou like the rugged *Russian* bear,

The arm'd rhinoceros, or ^a th' *Hyrcean* tyger,

Take any shape but that, and my firm nerves

Shall never tremble: ^o or be alive again,

And dare me to the desert with thy sword;

^p If trembling I inhabit then, ^q protest me

ⁱ i. e. all good-wishes to all: such as he had named above, *love, health and joy.* W.

^k Fo's, *Enter Ghost.*

^l ἢ ἂν αὐτὸν κερταρῶσα γαῖα κείβη. Io de *Argi Spectro*, Ἄκκh. ed. Stank p. 62.

^m ὁ δὲ πρὸς αὐτὸν ἔδιδον ἑμῶν ἔχων. *ibid.* v. præced.

ⁿ For *th' Hyrcan*, P. T. W. H. and C. read *Hyrceanian*; J. *Hyrcan*.

^o R. reads *O* for *or*; F. and H. omit *or*.

^p The first *f.* reads and points, *If trembling I inhabit then, protest me, &c.* the other fo's, R. and J. *If trembling I inhabit, then protest me, &c.* P. and the rest, *If trembling I inhibit, then protest me, &c.* J. proposes, *evade it, for inhabit.* I would read and point as in the text above; or as follows: *If trembling I, in habit then protest me the baby of a girl, &c.*

^q The 4th. *f.* *protest* for *protest*.

The baby of a girl. Hence, ¹ horrible shadow!
 Unreal mock'ry, hence! [² *The Ghost vanishes.*] Why, fo—
³ being gone,

I am a man again. Pray you sit still. [⁴ *The Lords rise.*

Lady. You have displac'd the mirth, broke the good
 meeting

With most admir'd disorder.

Macb. ⁵ Can such things be,
 And ⁶ overcome us, like a summer's cloud,
 Without our special wonder? You make me strange
 Even to the disposition that I ⁷ owe,
 When now I think you can behold such fights,
 And keep the natural ruby of your ⁸ cheeks,
 When mine is blanch'd with fear.

Ross. What ⁹ fights, my Lord?

Lady. I pray you, speak not; he grows worse and worse;
 Question enrages him. At once, good night.

¹ T.'s duodecimo, W. and J. terrible for horrible.

² In the three last fo's, [*Exit.* The first f. has no direction.

³ The two last fo's, R. P. and H. read be for being.

⁴ This direction not in the fo's. Qq. Whether it would not be most proper for the Lords to rise immediately upon *Macbeth's* breaking out, *Awassi,* and quit my fight, &c. and that upon perceiving them standing, after he had recovered from his fright, it is, that he says, *Pray you sit still.*

⁵ W. reads *Can't for Can;* and makes this sentence down to *wonder,* a part of the Lady's foregoing speech.

⁶ W. interprets *overcome, decet;* but *overcome* seems here to have the same meaning with *come over.* See Dr. Hurd's note on the *Callida junctura* of *Horace.*

⁷ *Owe,* the same as *own.*

⁸ H. J. and C. read *cheek for cheeks,* for the sake (I suppose) of the concord with the verb; but it is the *Ruby* of the cheeks, and not the *cheek,* that is *blanch'd.*

⁹ The three last fo's, signs for fights.

Stand not upon the order of your going,
But go at once.

Len. Good night, and better health
Attend his Majesty!

Lady. ^b A kind good-night to all.

[*Exeunt* Rosse, Lenox, *Lords,* and *Attendants.*]

Macb. It will have blood, they say, blood will have blood.
Stones have been known to move, and trees to speak;

^c Augurs that ^d understood relations, have

^e By maggot-pies, and choughs; and rooks brought forth
The secret'st man of blood.—What is the night?

Lady. Almost at odds with morning which is which.

Macb. How say'st thou, that *Macduff* denies his person,
At our great bidding?

Lady. Did you send to him, Sir?

Macb. I hear it by the way; but I will send.

^f There's not a one of them, but in his house

I keep a servant feed. I will to-morrow

(^g And betimes I will) ^h to the ⁱ weird sisters;

More shall they speak; for now I am bent to know,

By the worst means, the worst: for mine own good,

All causes shall give way; I am in blood

^k Stept in so far, that should I wade no more.

^b P. and all after, except C. omit
A kind.

^c The fo's, *Augures,* and *understood*
relations, &c.

^d *W.* and *J.* *understand* for *under-*
stood.

^e So all before P; he and all after,
By mag-pies, and *by choughs,* &c.

^f P. *There is not one,* &c. T. and all
after, *There's not a Thane of,* &c.

^g P. and all after omit *And.*

^h P. and all after, *unto* for *to.*

ⁱ The three last fo's and R. *wizard*
for *weird.*

^k The three last fo's and R. *Speat*
for *Stept.*

ACT III. SCENE VI. 85

Returning were as tedious as ^l go o'er.
 Strange things I have in head, that will to hand;
 Which must be acted, ere they may be scann'd.

Lady. You lack the season of all natures, sleep.

Macb. Come, we'll ^m to sleep; my strange and self-abuse
 Is the initiate fear that wants hard use:

We are yet but young ⁿ in deed, [Exeunt.

SCENE VI.

The Heath.

Thunder. Enter the three Witches, meeting Hecate.

1 Witch. Why, how now, *Hecat*? you look angrily,

Hec. Have I not reason, Beldams, as you are?

Saucy and over-bold, how did you dare

To trade and traffic with *Macbeth*,

In riddles, and affairs of death;

And I, the mistress of your charms,

The close contriver of all harms,

Was never call'd to bear my part,

Or shew the glory of our art?

^l H. going for go.

^m W. too for to.

ⁿ So T. W. J. and C; H. in deeds;
 the rest, indeed.

^o In the fo's and C. scene 5; in R.

scene 4.

^p No description in fo's.

And, which is worse, all you have done
 Hath been but for a wayward son,
 Spightful and wrathful; who, as others do,
 Loves for his own ends, not for you.
 But make amends now; get you gone,
 And at the pit of *Acheron*

Meet me i' th' morning; thither he
 Will come, to know his destiny;
 Your vessels and your spells provide,
 Your charms, and every thing beside
 I am for th' air; this night I'll spend
 Unto a dismal, and a fatal end.

Great business must be wrought ere noon:
 Upon the corner of the moon

There hangs a vap'rous drop, profound;
 I'll catch it ere it come to ground;
 And that, distill'd by magic flights,
 Shall raise such artificial sprights,
 As, by the strength of their illusion,
 Shall draw him on to his confusion.

He shall spurn fate, scorn death, and bear
 His hopes 'bove wisdom, grace, and fear;
 And you all know, security

Is mortals' chiefest enemy.

[*Music and a song.*]

Hark, I am call'd; my little spirit, see,
 Sits in a foggy cloud, and stays for me.

[*Sing within. Come away, come away, &c.*]

Witch. Come, let's make haste, she'll soon be back
 again.

[*Exeunt.*]

¹ P. T. W. J. and C. read *way-*
ward.

² P. and all after omit *and a.*

³ R. and all after, except C. the *for*

ACT III. SCENE VII. 3

SCENE VII.

A Chamber.

Enter Lenox, and another Lord.

Len. My former speeches have but hit your thoughts,
 Which can interpret farther. Only I say,
 Things have been strangely born. The gracious *Duncan*
 Was pitied of *Macbeth*—marry, he was dead :
 And the right-valiant *Banquo* walk'd too late,
 Whom you may say, if 't please you, *Fleance* kill'd,
 For *Fleance* fled. Men must not walk too late.
 Who cannot want the thought, how monstrous ^z
 It was for *Malcolm* and for *Donalbain*
 To kill their gracious father ? damned fact !
 How ' it did grieve *Macbeth* ! did he not straight
 In pious rage, the two delinquents tear,
 That were the slaves of drink, and thralls of sleep ?
 Was not that nobly done ? ay, ^z and wisely too :

^z In the fo's and C. scene 6; in R. reads, *You cannot want, &c.*
 Scene 5. ^x P. and all after, except C. add *too*
^u No description in the fo's, R. P, after *monstrous*.
 and H. ^y P. and all after, except C. *did it for*
^v The meaning here should seem to *it did*.
 be, *Who can't want the thought, &c. or,* ^z P. and all after, except C. omit
Who cannot have the thought, &c. H. and.

What 'twere to kill a father: so she
But peace! for from broad words, and
His presence at the tyrant's feast, I
Macduff lives in disgrace. Sir, can
Where he bestows himself?

Lord. The ^b son of *Duncan*,
From whom this tyrant holds the du
^c Lives in the *English* court, and ^d is
Of the most pious *Edward* with such
That the malevolence of fortune not
Takes from his high respect. Thith
Is gone to pray the ^e holy King, ^f up
To wake *Northumberland*, and warlik
That by the help of these (with Him
To ratify the work) we may again
Give to our tables meat, sleep to our
Free from our feasts and banquets bl

* The three last fo's and *R. the for* and *P. i*
his. the first

^a The three last fo's, *shall* for *should*. . . ^d *So*

^b All before . . .

ACT III · SCENE VII

Do faithful homage, and receive free honours,
 All which we pine for now. And this report
 Hath so ^h exasperated ¹ the king, that he
 Prepares for some attempt ^k of war,

Len. Sent he to *Macduff*?

Lord. He did; and with an absolute, *Sir, not I,*
 The cloudy messenger turns me his back,
 And hums, as who should say, You 'll rue the time,
 That clogs me with this answer.

Len. And that well might
 Advise him to ^l a caution, t' hold what distance
 His wisdom can provide. Some holy angel
 Fly to the court of *England*, and unfold
 His message ere he come; that a swift blessing
 May soon return to this our suffering country,
 Under a hand accurst!

Lord. I'll send my prayers with him,

[*Exeunt.*]

^h The fo's, R.'s octavo and C. read
exasperate.

^k P. H. and C. omit *of war.*

^l P. and all after, except C. *a cure to*

ⁱ So H. and C; the rest, *their for bold, &c.*
the.

M A C B E T H,

A C T IV.

S C E N E I.

A dark Cave; in the middle, a great Cauldron boiling;

Thunder. Enter the three Witches,

1 Witch. **T**HRI**C**E the blinded cat hath mew'd.

2 Witch. ° Thrice and once the ¹ hedge-pig whin'd.

3 Witch. ¹ Harpier cries, 'tis time, 'tis time.

1 Witch. Round about the cauldron go,

In the poison'd ¹ entrails throw.

[¹ *They march round the cauldron, and throw in the several ingredients as for the preparation of their charm.*

¹ This description of the scene first put in by R.

² *boiling* an emendation of C; R. had put *burning*.

° T. and all after, except C. *Twice* for *Thrice*.

¹ The three last fo's and R.'s octavo, *hedges pig, &c.*

¹ P. and all after, *Harper*.

¹ W. proposes for *entrails, extremes*, an old word, (says he) used for ingredients. See *Skinner's Etymologicon*, where *Entremesse* is explained a mixture.

° This direction first put in by R.

Toad;

ACT IV. SCENE I.

91

Toad, that ¹ under cold stone,
Days and nights has, thirty one,
Swelter'd venom sleeping got;
Boil thou first i' th' charmed pot.

All. Double, double, toil and trouble;
Fire burn, and cauldron bubble.

² *Witch.* Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and ^v howlet's wing,
For a charm of powerful trouble,
Like a hell-broth, boil and bubble.

All. Double, double, toil and trouble;
Fire burn, and cauldron bubble.

³ *Witch.* Scale of dragon, tooth of wolf,
Witches' mummy; maw, and gulph
Of the ^x ravening salt sea shark;
Root of hemlock, digg'd i' th' dark;
Liver of blaspheming Jew;
Gall of goat; and slips of yew,
^y Sliver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe,
Ditch-deliver'd by a drab;
Make the gruel thick, and slab.

¹ R.'s duodecimo and all after, *under*
the cold stone, &c.

² P.'s duodecimo, T. W. and J. give
this speech to the first Witch.

^v P. and all after, *owlet's*.

^x All before P. *ravin'd* for *raven-*

ing.

^y R. *sliver'd* for *sliver'd*.

Add

Then the charm is firm and good.

Enter Hecate, ^b and other th

Hec. O well done! I commend you
And every one shall share i' th' gain,
And now about the cauldron sing,
Like elves and fairies in a ring
Inchanting all that you put in,

Music and a Song.

• Black spirits and white,
Blue spirits and grey,
Mingle, mingle, mingle,
You that mingle may.

2 *Witch.* By the pricking of my thumb
Something wicked this way comes:
Open locks, whoever knocks,

* The fo's and C. *ingredients.*

• The two first fo's, *cauldron.*

^b The fo's. *and the other. Am*

• Only t

song are inf

ACT IV. SCENE II.

93

SCENE II.

Enter Macbeth.

Macb. How now, you secret, black, and midnight hags?
What is 't you do?

All. A deed without a name.

Macb. I conjure you, by that which you profess,
(Howe'er you come to know it) answer me.
Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd, and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's ⁴ germins tumble ^e all together,
Even till destruction sicken: answer me
To what I ask you.

1 *Witch.* Speak.

2 *Witch.* Demand.

3 *Witch.* We 'll answer.

1 *Witch.* Say, if th' hadst rather hear it from our mouths,
Or from our masters?

⁴ The fo's and R. *Germain*; P. *Ger-* emendation.
main. *Germins*, i. e. seeds, is T.'s ^e The fo's and R. *altogether*.

L. Macd. Sirrah, your father 's dead,
And what will you do now? how will you live?

Sen. As birds do; mother.

L. Macd. What, ^g with worms and flies?

Sen. ^g With what I get, ^h I mean; and so do they.

L. Macd. Poor bird! thou 'dst never fear the net, nor
ⁱ lime,

The pit-fall nor the gin.

Sen. Why should I, mother? poor birds they are not set
for.

^k My father is not dead for all your saying.

L. Macd. Yes, he is dead; how wilt thou do ^l for a fa-
ther?

Sen. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market.

Sen. Then you 'll ^m buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit,
And yet i' faith with wit enough for thee.

Sen. Was my father a traitor, mother?

L. Macd. Ay, that he was.

Sen. What is a traitor?

L. Macd. Why, one that swears, and lies.

Sen. And be all traitors that do so?

L. Macd. Every one that does so, is a traitor, and must
be hang'd.

^g P. and all after, except C. on for
with. With has here the same mean-
ing.

^h The three last fo's, R. P. and H.
omit I mean.

ⁱ The three last fo's, R. P. and C.
line.

^k C. adds But before My.

^l After do C. inserts now.

^m The two first fo's, by for buy.

ACT IV. SCENE III. 101

Son. And must they all be hang'd that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, ' the honest men.

Son. Then the liars and swearers are fools; for there are liars and swearers enow to beat the honest men, and hang up them.

L. Macd. ° Now God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you'd weep for him; if you would not, it were a good sign that I should quickly have a new father.

L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Mes. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect;
I doubt, some danger does approach you nearly.
If you will take a homely man's advice,
Be not found here; hence with your little ones.
To fright you thus, methinks, I am too savage;
To do ' worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [Exit Messenger.]

L. Macd. Whither should I fly?
I have done no harm. But I remember now,
I am in this earthly world, where to do harm
Is often laudable; to do good, sometime

° The two last so's, R. P. and H. omit *New*.
omit *the*.

° H. and C. *left for worse*; W. *war-*

° The last *l*, and all after, except C. *ship*, i. e. pay observance.

Accounted dangerous folly. Why then, alas!
Do I put up that womanly defence,
To say, I have done no harm?—What are these faces?

Enter Murderers.

Mur. Where is your husband?

L. Macd. I hope, in no place so un sanctified,
Where such as thou may'st find him.

Mur. He's a traitor.

Son. Thou ly'st, thou shag-ear'd villain.

Mur. What, you egg? [*Stabbing him.*
Young fry of treachery?

Son. He has kill'd me, mother,
Run away, I pray you.

[*Exit L. Macduff, crying Murder; Murderers pursue her.*

SCENE IV.

The King of England's Palace.

Enter Malcolm and Macduff.

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macd. Let us rather

^a So the first f. and O; the rest, *and* speak, it would seem as if he (who is
for here. *stay*) was to go out, crying Murder,

^b No direction in the fo's, which is absurd.

^c P. and all after, except C. omit ^u This is the third scene in the fo's,
I. B. and C. No description of the scene
in the fo's. C. calls it a room, in the
place,

^t So T. and all after; all before, di-
rect thus, *Exit, crying Murder.* But
by placing this direction after the son's

ACT IV. SCENE IV.

103

Hold fast the mortal sword; and, like good men,
 Betride our ^w down-fall ^x birth-doom. Each new morn,
 New widows howl, new orphans cry; new sorrows
 Strike heaven on the face, that it re-sounds
 As if it felt with Scotland, and yell'd out
 Like ^y syllable of dolour.

Mal. What I believe, I'll wail;
 What know, believe; and, what I can redress,
 As I shall find the time to friend, I will.
 What you have spoke, it may be so perchance;
 This tyrant, whose sole name blisters our tongues,
 Was once thought honest: you have lov'd him well,
 He hath not touch'd you yet. I am young; but something
 You may ^z deserve of him through me, ^a and wisdom
 To offer up a weak, poor, innocent lamb,
 T^o appease an angry God.

Macd. I am not treacherous.

Mal. But *Macbeth* is,
 A good and virtuous nature may recoil
 In an imperial charge. ^b But I ^b shall crave your pardon:
 That which you are, my thoughts cannot transpose;
 Angels are bright still, though the brightest fell;
 Though all things foul would ^c wear the brows of grace,
 Yet Grace must ^d still look so,

^w All before *W.* down-fall for down-
 fall; *C.* down-fall.

^x The fo's and *R.* birth-doom; *P.* and
 all after, but *J.* and *C.* birth-doom.

^y *P.* and all after, syllables.

^z All before *T.* read *distern* for *de-*
serve; *C.* *discern*.

^a *H.* 'tis for and.

^b *P.* and all after, except *C.* omit but
 and shall.

^c The last *f.* *R.* *W.* and *J.* bear for
 wear.

^d *T.*'s duodecimo, *W.* and *J.* look still
 for still look.

Macd. I have lost my hopes.

Mal. Perchance, even there, where I did find my doubts,
Why in that rawness left you wife and ^e children,
Those precious motives, those strong knots of love,
Without leave-taking?—^f I pray you,
Let not my jealousies be your dishonours,
But mine own safeties. You may be rightly just,
Whatever I shall think.

Macd. Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness ^g dares not check thee: Wear ^h thou thy wrongs,
ⁱ The title is ^k affear'd.—Fare thee well, Lord:
I would not be the villain that thou think'st,
For the whole space that 's in the Tyrant's grasp,
And the rich East to boot.

Mal. Be not offended:
I speak not as in absolute fear of you:
I think our country sinks beneath the yolk;
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withal,
^l There would be hands uplifted in my right:

^e The first *f.* *childs* for *children*.

^f *P.* and *H.* omit *I pray you*.

^g The two first *fo*'s and *C.* *dare* for *dares*.

^h The two first *fo*'s, ^u for *thou*.

ⁱ *P.* and all after, except *C.* *His* for *The*.

^k *P.* explains *affear'd* a law term for *confirm'd*; which (after having altered *The* to *His*, as in note above) interprets the passage thus, *Macbeth's* title is con-

firmed. *Heath* denies that *affear'd* (or *affear'd* which is *H.*'s reading) signifies *confirm'd*; but tells us its signification is, *estimated, proportioned, adjusted*. But *af-fear'd* or *afear'd* has here the same meaning with *afraid* (which is *R.*'s reading) and the passage explains itself thus, The title (which is put for him to whom the title of King belongs) is afraid to assert itself.

And

ACT IV. SCENE IV. 195

And here from gracious *England* have I offer
 Of goodly thousands. But ¹ for all this,
 When I shall tread upon the Tyrant's head,
 Or wear it on my sword, yet my poor country
 Shall have more vices than it had before ;
 More suffer, and more sundry ways than ever,
 By him that shall succeed.

Macd. What should he be ?

Mal. ² It is myself I mean, in whom I know
 All the particulars of vice so grafted,
 That when they shall be open'd, black *Macbeth*
 Will seem as pure as snow, and the poor State
 Esteem him as a lamb, being compar'd
 With my confineless harms.

Macd. Not in the legions
 Of horrid hell, can come a devil more damn'd,
 In ³ evils to top *Macbeth*.

Mal. I grant him bloody,
 Luxurious, avaritious, false, deceitful,
 Sudden, malicious, ⁴ smacking of ⁵ every sin
 That has a name. But there 's no bottom, none,
 In my voluptuousness ; your wives, your daughters,
 Your matrons, and your maids, could not fill up
 The cistern of my lust ; and my desire
 All continent impediments would o'erbear
 That did oppose my will. Better *Macbeth*,
 Than such an one to reign.

¹ *H.* after *But* adds *yet*.

² This conference of *Malcolm* with
Morduff is taken out of the chronicles
 of *Scotland*. *P.*

³ *P. H.* and *C.* *ills* for *evils*.

⁴ The three last *fo's* and *R.* *smacking*
 for *smacking*.

⁵ *P.* and *H.* *each* for *every*.

Macd.

I o take upon you what is yours : y
Convey your pleasures in a spacious
And yet seem cold, the time you m
We have willing dames enough ; the
That vulture in you so devour so ma
As will to greatness dedicate themsel
Finding it so inclin'd.

Mal. With this, there grows,
In my most ill-compos'd affection, st
A stanchless avarice, that were I kin
I should cut off the nobles for their
Desire his jewels, and this other's ho
And my more having would be as a
To make me hunger more ; that I s
Quarrels unjust against the good and
Destroying them for wealth.

Macd. This avarice
' Sticks deeper ; grows with more pe
Than ' summer-seeming lust ; and it
The sword of our slain kings : yet d
Scotland hath ' foylons, to fill up yo
Of your mere own. All these are p

Mal. But I have none: the King's brother's blood,
 As justice, verity, temp'rance, stability,
 Bounty, perseverance, mercy, lowliness,
 Devotion, patience, courage, fortitude,
 I have no relish of them, but abound
 In the division of each several crime,
 Acting it many ways. Nay, had I power, I should
 Pour the sweet milk of concord into hell,
 Uproar the universal peace, confound
 All unity on earth.

Macd. O Scotland! Scotland!

Mal. If such a one be fit to govern, speak:
 I am as I have spoken.

Macd. Fit to govern?
 No, not to live. O nation miserable,
 With an untitled tyrant, bloody-scepter'd,
 When shalt thou see thy wholesome days again,
 Since that the trust of thy throats
 By his own introduction stands attest,
 And does blaspheme his breed. Thy Royal Father
 Was a most famous king; the queen that bore thee,
 Oftner upon her knees than on her feet,
 Dy'd every day for thee. Fare thee well!
 These evils thou repeat'st upon thyself:
 Have banish'd me from Scotland. O my breast!
 Thy hope ends here.

¹ P. *It is above this line, and so on to the*
first milk of concord into hell.

² P. and all after *Macd.* *Oh, fare thee*
well.

³ The fo's; *Macd.* *Oh, fare thee*

Mal.

Mal. Macduff, this noble passion,
 Child of integrity, hath from my soul
 Wip'd the black scruples; reconcil'd my thoughts
 To thy good truth and honour. Devilish *Macbeth*
 By many of these trains hath sought to win me
 Into his power; and modest wisdom plucks me
 From over-credulous haste; but God above
 Deal between thee and me! for even now
 I put myself to thy direction, and
 Unspeak mine own detraction; here abjure
 The taints and blames I laid upon myself,
 For strangers to my nature. I am yet
 Unknown to ' woman, never was ² forsworn,
 Scarcely have coveted what was mine own,
 At no time broke my faith, would not betray
 The devil to his fellow, and delight
 No less in truth than life. My first false speaking
 Was this upon myself. What I am truly,
 Is thine and my poor country's to command;
 Whither, indeed, before ^a thy here-approach,
 Old *Seyward* with ten thousand warlike men,
^b All ready at ^c a point, was setting forth.
 Now we 'll together, and ^d the chance ^e of goodness
 Be like our warranted quarrel! Why are you silent?

Macd. Such welcome, and unwelcome things at once,
 'Tis hard to reconcile.

¹ The three last fo's, *R. P.* and *H.*
 women for woman.

² The three last fo's, *forforworn.*

^a First f. *they* for *thy*.

^b The fo's, *Already.*

^c *W. says, Shakespeare certainly wrote*
 [*appoint*, i. e. at the place appointed, at
 the rendezvous.

^d *H. said for the.*

SCENE V.

Enter a Doctor.

Mal. Well; more anon. Comes the King forth, I pray you?

Doct. Ay, Sir; there are a crew of wretched souls, That stay his cure; their malady^c convinces The great assay of art. But, at his touch, Such sanctity hath heaven given his hand, They presently amend.

[*Exit.*

Mal. I thank you, Doctor.

Macd. What 's the disease he means?

Mal. 'Tis call'd the Evil;
A most miraculous work in this good King,
Which often since my here-remain in *England*
I have seen him do. How he sollicit heaven,
Himself best knows; but strangely visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers. And 'tis spoken,
To the succeeding Royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy;
And sundry blessings hang about his throne,
That speak him full of grace.

^c H. is her of.

^f convalesce for defate, convalesce.
W.

160 M. A. C. B. E. T. H. S.

S. C E N E V I

Enter Roffe.

Macd. See, who comes here?

Mal. My countrymen; but yet I know him not.

Macd. My ever-gentle cousin, welcome hither.

Mal. I know him now: Good God, betimes remove
The means that ^h makes us strangers!

Roffe. Sir, Amen.

Macd. Stands Scotland where it did?

Roffe. Alas, poor country:

Almost afraid to know itself. It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile:
Where sighs and groans, and shrieks that ^l rend the air
Are made, not mark'd; where violent sorrow feeds
A modern ecstasy; the dead man's knell
Is there scarce ask'd, for ^k who; and good man's lives
Expire before the flowers in their caps,
Dying, or ere they sicken.

Macd. Oh relation

Too nice, and yet too true!

Mal. What's the newest grief?

^g The three last fo's and R. The
means, the means that, &c.

^h H. and J. make for maket.

^l The fo's and C. read for rend.

^k P. and all after, except C. evbom for
evbo.

Roffe.

ACT IV. SCENE VI.

121

Ross. That of an hour's age doth bid the speaker:
Each minute teems a new one.

Macd. How does my wife?

Ross. Why, well.

Macd. And all my children?

Ross. Well, too.

Macd. The tyrant has not batter'd at their peace?

Ross. No, they were well at peace when I did leave.

Macd. Be not a niggard of your speech: How goes it?

Ross. When I came hither to transport the tidings,

Which I have heavily born, there ran a rumour

Of many worthy fellows that were out,

Which was to my belief witness'd the rather,

For that I saw the tyrant's power a-foot.

Now is the time of help: your eye in Scotland

Would create soldiers, make our women fight,

To doff their dire distresses.

Mal. Be't their comfort,

We are coming thither. Gracious England hath

Lent us good Sirward, and ten thousand men,

An older, and a better soldier, none

That Christendom gives out.

Ross. Would I could answer

This comfort with the like! But I have words

That would be howl'd out in the desert air,

Where hearing should not catch them.

Macd. What concern they?

The general cause? or is it a fee-grief,

Due to some single breast?

¹ *H. Relation, ob! too nice, &c.*

² *P. and all after, except C. and*

³ *The fo's and C. text for ed: b.*

Rosse. Let not your ears despise my
Which shall possess them with the hea
That ever yet they heard.

Macd. Humh! I guess at it.

Rosse. Your castle is surpriz'd; you
Savagely slaughter'd; to relate the ma
Were on the quarry of these murder
To add the death of you.

Mal. Merciful heaven!

What, man! ne'er pull your hat upon
Give sorrow words; the grief that doe
Whispers the o'er-fraught heart, and

Macd. My children too?

Rosse. Wife, children, servants, all

Macd. And I must be from thence!

Rosse. I have said.

Mal. Be comforted.

Let's make us med'cines of our great
To cure this deadly grief.

Macd. He has no children.—° All
Did you say all? ° O hell-kite! all?

ACT IV. SCENE VI.

112

What, all my pretty chickens, and their dam,
At one fell swoop?

Mal. ' Dispute it like a man.

Mach. I shall vdo so; F. D. A

But I must also feel it as a man.

I cannot but remember such things were,
That were most precious to me. Did heaven look on,
And would not takè their part? Sinful *Macduff*,
They were all struck for thee! Naught that I am,
Not for their own demerits, but for mine!
Fell laughter on their souls: Heaven rest them now!

Mal. Be this the whet-stone of your sword; let grief
Convert to ' anger; blunt not the heart, enrage it.

Mach. O, I could play the woman with mine eyes,
And braggart with my tongue. But, gentle ' heavens!
Cut short all intermission; front to front,
Bring thou this fiend of *Scotland* and myself;
Within my sword's length set him; if he 'scape,
' Heaven forgive him too!

Mal. This ' tune goes manly.
Come, go we to the King, our power is ready;
Our lack is nothing but our leave. *Macbeth*
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may;
The night is long that never finds the day. [Exeunt:]

¹ P. and H. *Endere for Dispute.*

² P. and H. omit *do so.*

³ P. and all after, except C. *wratb* *Then before beaven.*

set before

⁴ P. and all after, *betwen for bes-*

sons.

⁵ P. add all after, except C. add

Then before beaven.

⁶ The fo's-read *time*, *time* is R.S.

extension.

H

ACT

A C T V.

S C E N E I.

2 An Anti-chamber in Macbeth's Castle.

Enter a Doctor of Physick, and a waiting Gentlewoman.

Doct. I Have two nights watch'd with you, but can perceive no truth in your report. When was it she last walk'd?

Gent. Since his Majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doct. A great perturbation in nature! to receive at once the benefit of sleep, and do the effects of watching. In this slumbr'y agitation, besides her walking, and other actual performances, what, at any time, have you heard her say?

2 No description in fo's.

3 All but the fo's and G. omit waiting.

Gent.

ACT V. SCENE I. 145

Gent. That, Sir, which I will not ^a report after her.

Doff. You may to me, and 'tis most meet you should.

Gent. Neither to you, nor any one; having no witness to confirm my speech.

Enter Lady Macbeth with a taper.

Lo you! here she comes. This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doff. How came she by that light?

Gent. Why, it stood by her: she has light by her continually, 'tis her command.

Doff. You see, her eyes are open.

Gent. Ay, but their sense ^a is shut.

Doff. What is it she does now? Look how she rubs her hands.

Gent. It is an accustom'd action with her, to seem thus washing her hands; I have known her continue in this a quarter of an hour.

Lady. Yet here 's a spot.

Doff. Hark, she speaks. I will set down what comes from her, to ^b satisfy my remembrance the more strongly.

Lady. Out, damned spot; out, I say—One, two; why then 'tis time to do 't—Hell is murky. Fie, my Lord, fie! a foldier, and ^c afraid? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

^a *W.* thinks it should rather be report than report.

^a The fo's, are for it.

^b *W.* fortify for satisfy.

^c So the fo's and C; the rest, afraid.

Doct. Do you mark that?

Lady. The *Thane of Fife* had a wife; where is she now?
What will these hands ne'er be clean?—No more o' that,
my Lord, no more o' that: you mar all with 'this stang-
ing.

Doct. Go to, go to; you have known what you should
not.

Gent. She has spoke what she should not, I am sure of
that:

Heaven knows what she has known.

Lady. Here 's the smell of ' the blood still; all the per-
fumes of *Arabia* will not sweeten this little hand. Oh, oh,
oh!

Doct. What a sigh is there! the ' heart is sorely
charg'd.

Gent. I would not have such a heart in my bosom for the
dignity of the whole body.

Doct. Well, well, well—

Gent. Pray God it be, Sir.

Doct. This disease is beyond my practice; yet I have
known those which have walk'd in their sleep, who have
died holily in their beds.

Lady. Wash your hands, put on your night-gown, look
not so pale—I tell you yet again, *Banquo's* buried; he
cannot come out ' on 's grave.

Doct. Even so?

Lady. To bed, to bed; there 's knocking at the gate.

^d The three last fo's, R. P. and H. omit *ibis*.

^f The first f. *hart*.

^e P. and all after, of *his* for *on's*;

^c The last fo's, R. P. and H. omit except C. who reads *of's*.

the.

● ACT V. SCENE II. 117

Come, come, come, come, give me your hand: what's done cannot be undone. To bed, to bed, to bed.

[Exit Lady.]

Doct. Will she now go to bed?

Gent. Directly.

Doct. Foul whisp'rings are abroad; unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets.
More needs she the Divine than the Physician:
* God, God, forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her: so good night!
My mind she has mated, and amaz'd my fight.
I think, but dare not speak.

Gent. Good night, good Doctor. [Exeunt.]

S C E N E II.

* A Field, with a Wood at distance.

^a Drum and colours. Enter Menteth, Cathmefs, Angus, Lennox, and soldiers.

Ment. The English power is near, led on by Malcolm,
His uncle Seyward, and the good Macduff.

Revenues burn in them; for their dear causes

* Would to the bleeding and the grim alarm

Excite the mortified man.

* P. and H. Good God, forgive, &c.

ⁱ Drum and colours omitted by all but

^b C. Country near Dunfinaane. No description in the fo's.

the fo's and C.

^k The three last fo's and E. omit this line.

Ang. Near *Birnam*-wood

Shall we well meet them; that way are they coming.

Cath. Who knows if *Donalbain* be with his brother?

Len. For certain, Sir, he is not: I have a file
Of all the gentry; there is *Seyward's* son
And many¹ unrough youths, that even now
Protest their first of manhood,

Ment. What does the Tyrant?

Cath. Great *Dunsmine* he strongly fortifies;
Some say he's mad; others, that lesser^m hate him,
Do call it valiant fury; but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Ang. Now does he feel

His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love; now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who then shall blame

His pester'd senses to recoil, and start,
When all that is within him does condemn
Itself, for being there?

Cath. Well, march we on,

To give obedience where 'tis truly ow'd,
Meet we theⁿ medicine of the sickly weal

¹ The two first fo's, *unruffe*; the two last and R. *unruff*; P. *unruff'd*. T. explains *unruff* by *unbearded*.

^m The two last fo's, *hates* for *hate*.

ⁿ W. says we should read *medicin*, i. e., physician.

ACT V. SCENE III.

111

And with him pour we, in our country's purge,
Each drop of us.

Len. Or so much as it needs,
To dew the sovereign flower, and drown the weeds:
Make * we our march towards *Birnam*. [*Exeunt* * *marching*.

SCENE III.

* *The Castle of Dunfinanc.*

Enter Macbeth, Doctor, and Attendants.

Macb. Bring me no more reports; let them fly all;
*Till *Birnam*-wood remove to *Dunfinanc*,
I cannot taint with fear. What's the boy, *Malcolm*?
Was he not born of woman? * The spirits, that know
All mortal consequences, have pronounc'd * me thus;
Fear not, *Macbeth*; no man that's born of woman
Shall e'er have power upon thee.—Then fly, false *Thanes*,
And mingle with the *English* epicures.
The mind I sway by, and the heart I bear,
Shall never sag with doubt, nor shake with fear.

Enter a Servant.

The devil damn thee black, thou cream-fac'd * loon!
Where got'st thou that goose-look?

* *T.*'s octave reads *me* for *we*; his
duodecimo, *W.* and *J.* *up* for *us*.

† All but *fo*'s and *C.* omit *marching*.

‡ No description in *fo*'s. *C.* *A room*
in the castle.

* *P.* and all after omit *The*.

† *P.* and all after; *it* for *me thus*;
except *C.* who reads *me*, omitting *thus*.

‡ The last *f.* and all after, except *C.*
lewn for *loon*.

Ser. There ^{are} ten thousand—

Macb. Geese, villain?

Ser. Soldiers, Sir.

Macb. Go, prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What foldiers, patch?
Death of thy soul! those linen checks of thine
Are counsellors to fear. What foldiers, ^{what} whey-face?

Ser. The *English* force, so please you.

Macb. Take thy face hence.—*Seyton!*—I am sick at heart,

When I behold—*Seyton*, I say!—This push
Will clear me ever, or ^{will} disease me now,
I have liv'd long enough: my ^{whole} way of life
Is fall'n into the fear, the yellow leaf:
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but in their stead,
Curses not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not,
Seyton!—

Enter Seyton.

Sey. What 's your gracious pleasure?

Macb. What news more?

Sey. All is confirm'd, my Lord, which was reported,

^v Fo's and C. is for are.

^w The fo's and R. *wobay-fiee*.

^x The first f. *dis-eate* for *diseise*.

Shakespeare might write *disfat*.

^y An *Anonymous* would have it—my

May of life. *Way* is used for course,
prognosis. *W*.

The *Anonymous* appears to be *J*.

^z R. P, and H. omit *Seyton!*

Macb.

ACT V. SCENE III. 221

Mach. I 'll fight 'till from my bones my flesh ^a be hackt;
Give me my armour.

Sey. 'Tis not needed yet.

Mach. I 'll put ^f on.

Send out ^b more horses, skirre the country round;
Hang those ^c that talk of fear. Give me mine armour.
How does your patient, Doctor?

Doct. Not so sick, my Lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.

Mach. Cure ^d her ^e of that.
Canst thou not minister ^f to a mind diseas'd,
Pluck from the memory a rooted sorrow,
^g Raze out the written troubles of the brain,
And, with some sweet oblivious antidote,
Cleanse the ^h stuff bosom of that perilous stuff,
Which weighs upon the heart?

Doct. Therein the patient
Must minister ⁱ to himself.

Mach. Throw physic to the dogs, I 'll none of it.
Come, put mine armour on; give me my staff.
Seyton, send out—Doctor, the *Thanes* fly from me—
Come, Sir, dispatch—If thou couldst, Doctor, cast
The water of my land, find her disease,

- ^a The three last so's, R. P. and H. of.
^b for be. ^f P. and H. read to mind diseas'd,
^c The two first so's, one for more. &c.
^d The three last so's and R. that stand ^g The third f. raise for raise.
in fear, &c. ^h P. and H. full for stuff.
^e First f. omits her. ⁱ So the first f; the rest, except G.
^f The two last so's and R. from for ^{one for to.}

And

3. * *The Castle of Dunlu*

Enter Macbeth, Seyton, and Soldiers &

Macb. Hang out our banners on the
The cry is still, They come: Our castle
Will laugh a siege to scorn. Here let
Till famine and the ague eat them up;
Were they not forc'd with those that
We might have met them dareful, bear
And beat them backward home. What

[A

Sey. It is the cry of women, my good

Macb. I have almost forgot the taste
The time has been, my senses would ha
To hear a night-shriek, and my fell o
Would at a dismal treatise rouse and sti
As life were in 't. I have s'pt full wi
Direness, familiar to my slaughterous tl
Cannot once start me. Wherefore was

Macb. She should have dy'd hereafter;
 c There would have been a time for such a word.
 To-morrow, and to-morrow, and to-morrow,
 Creeps in this petty pace from day to day,
 To the last syllable of recorded time;
 And all our yesterdays have lighted fools
 The way to 'dusty death. Out, out, brief candle!
 Life 's but a walking shadow, a poor Player,
 That struts and frets his hour upon the stage,
 And then is heard no more. It is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.

Enter a Messenger.

Thou com'st to use thy tongue: Thy story quickly.

Mes. ' Gracious my Lord,
 I should report that which ' I say I saw,
 But know not how to do 't.

Macb. Well, say 't, fir.

Mes. As I did stand my watch upon the hill,
 I look'd toward *Birnam*, and anon, methought,
 The wood began to move.

Macb. Liar, and slave! [d Striking him.]

Mes. Let me endure your wrath if 't be not so.
 Within this three mile may you see it coming;
 I say, a moving grove.

c *J.* proposes to read,—*There would have been a time for—Such a world!—Tomorrow, &c.*

d The three last fo's, *R. P.* and *C.* *Study for dusty; H. and W. dusty.* This emendation was hinted by *T.* though

not put in his text.

e So the first *f.* and *C;* the rest, *My gracious Lord, &c.*

f *H.* and *C.* *I'd for I.*

g *P.* and all after add *it* after *say.*

h This direction not in the fo's.

Macb.

That lies like truth. "Fear not, th'
Do come to *Dunfinane*"—and now a
Comes ' toward *Dunfinane*. Arm, a
If this which he avouches does appea
There is " no flying hence, nor tarr
I 'gin to be " a weary of the sun
And wish ° th' estate o' th' world we
Ring the alarum bell. Blow, wind!
At least we 'll die with harness on ou

ⁱ *J.* proposes *pull* for *pull*.

^m Th

^k First f. *Bynane-wood*. In this *C.* see fr
edition it is in different places variously ⁿ *J.*
spelt, viz. *Bynan*, *Bynan*, *Birnan* and ^o So
Bynane. except *G.*

^l *W.* and *J.* *seventh*.

S C E N E VI.

• Before Dunfinane,

• *Drum and Colours. Enter Malcolm, Seyward, Macduff, and their Army with Boughs.*

Mal. Now, near enough. Your leavy screens throw down,
And shew like those you are. You, worthy uncle,
Shall with my cousin, your right noble son,
Lead our first battle. • Worthy *Macduff* and we
Shall take upon 's what else remains to do,
According to our order.

Sey. Fare you well.

• Do we but find the Tyrant's power to-night,
Let us be heaven if we cannot fight.

Macd. Make all our trumpets speak, give them all breath,
Those clamorous harbingers of blood and death. [*Exeunt*]

[*Alarums continued*]

• *Enter Macbeth.*

Macb. They have tied me to a stake, I cannot fly,
But, bear-like, I must fight the course. What's he
That was not born of woman? such a one
Am I to fear, or none.

• This description not in fo's.

for *worshy*.

• All but fo's and C. omit *Drum and colours.*

• P. and H. *Let us but find, &c.*

• The fo's and C. here begin the 7th

• P. and all after, except C.' *brave* scene, which they make the last.

Enter

Enter young Seyward.

Y. Sey. What is thy name?

Macb. Thou 'lt be afraid to hear it.

Y. Sey. No, though thou call'st thyself a hotter name
Than any is in hell.

Macb. My name 's *Macbeth*.

Y. Sey. The devil himself could not pronounce a title
More hateful to mine ear.

Macb. No, nor more fearful.

Y. Sey. ' Thou liest, abhorred Tyrant; with my sword
I'll prove the lie thou speak'st.

Fight, and young Seyward is slain.

Macb. Thou wast born of woman.—
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born.

[*Exit.*

Alarums. Enter Macduff.

Macd. That way the noise is. Tyrant, shew thy face;
If thou be'st slain, and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched *Kernes*, whose arms
Are hir'd to bear their staves; ' either thou, *Macbeth*,
Or else my sword with an unbatter'd edge
I sheath again undecided. There thou should'st be—
By this great clatter, one of greatest note
Seems bruted. Let me find him, fortune,
And more I beg not.

[*Exit. Alarums.*

* The three last fo's and R. *Then*
is, thou abhorred, &c.

* P. and all after, except C. or for
either.

Enter

ACT V. SCENE VI. 129

Enter Malcolm and Seyward.

Sey. This way, my Lord; the castle's gently rendred;
The Tyrant's people on both sides do fight;
The noble *Thanes* do bravely in the war;
The day almost * itself professes yours,
And little is to do.

Mal. We have met with foes,
That strike beside us.

Sey. Enter, Sir, the castle. [*Exeunt. Alarum.*]

Enter Macbeth.

Macb. Why should I play the *Roman* fool, and die
On mine own sword? † whiles I see lives, the gashes
Do better upon them.

To him, enter Macduff.

Macd. Turn, hell-hound, turn.

Macb. Of all men else I have avoided thee.
But get thee back, my soul is too much charg'd
With blood of thine already.

Macd. I have no words;
My voice is in my sword! Thou bloodier villain,
Than terms can give thee out. [*Fight. Alarum.*]

Macb. Thou lovest labour;
As easy may'st thou the intrenchant air
With thy keen sword impress, as make me bleed:
Let fall thy blade on vulnerable crests,
I bear a charmed life, which must not yield
To one of woman born.

Macd. Despair thy charm,

* J. professes itself yours, &c.

† R. and all after, except C. *Whil's.*

And be these juggling fiends no more
That palter with us in a double sense
That keep the word of promise to
And break it to our hope. I'll not

Macd. Then yield thee, Coward
And live to be the shew and gaze of
We'll have thee, as our rarer monster
Painted upon a pole, and underwritten
"Here may you see the Tyrant."

Macb. I will not yield,
To kiss the ground before young Malcolm
And to be baited with the rabble's curse
Though Birnam wood be come to Dunsinane
And thou oppos'd, ² being of no birth
Yet I will try the last. Before my death
I throw my warlike shield. Lay to
And damn'd be ³ he, that first cries
Hold, hold!

² *T. W.* and *J.* *be* for *being*.

SCENE VII.

Retreat and flourish. Enter, with Drum and Colours, Malcolm, Seyward, Ross, Thanes, and Soldiers.

Mal. I would the friends we miss were safe arriv'd.

Sey. Some must go off; and yet, by these I see,
So great a day as this is cheaply bought.

Mal. *Macduff* is missing, and your noble son:

Ross. Your son, my Lord, has paid a soldier's debt;
He only liv'd but 'till he was a man,
The which no sooner had his prowess confirm'd,
In the unshrinking station where he fought,
But like a man he dy'd.

Sey. Then ' he is dead?

Ross. Ay, and brought off the field. Your cause of
sorrow

Must not be measur'd by his worth; for then
It hath no end.

Sey. Had he his hurts before?

Ross. Ay, on the front.

Sey. Why then, God's soldier be he!
Had I as many sons as I have hairs,

^b The fo's and R. here insert the following direction, *Enter fighting, and Macbeth slain*; which supposes *Macbeth* and *Macduff* to re-enter, and end their *action*, we must also put in another; and either make the curtain fall, or exit *Macduff*, and the body of *Macbeth* carried off, before *Malcolm*, &c. enter.

^c P. and all after, except C. is to be *be it*.

I would not wish them to a fairer death.
And so his knell is knoll'd.

Mal. He 's worth more sorrow ;
And that I 'll spend for him.

Sey. He 's worth no more ;
They say, he parted well, and paid his score.

And so God be with him !— Here comes newer comfort.

Enter Macduff, with Macbeth's head.

Macd. Hail, King ! for so thou art. Behold, where
stands

Th' Usurper's curst head. The time is free ;
I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds,
Whose voices I desire aloud with mine ;—
Hail, King of Scotland !

All. Hail, King of Scotland ! [Flourish.]

Mal. We shall not spend a large expence of time,
Before we reckon with your several loves,
And make us even with you. My Thanes and kinsmen,
Henceforth be Earls, the first that ever Scotland
In such an honour nam'd. What 's more to do,
Which would be planted newly with the time,
As calling home our exil'd friends abroad,
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher, and his fiend-like Queen,

^d P. and all after, except C. omit 1st and 2d, pearl; the rest, pairs for And.

^e So the 3d and 4th fo's and C; the ^f P. and all after, except C. omit My.

(Who,

ACT V. SCENE VII. 133

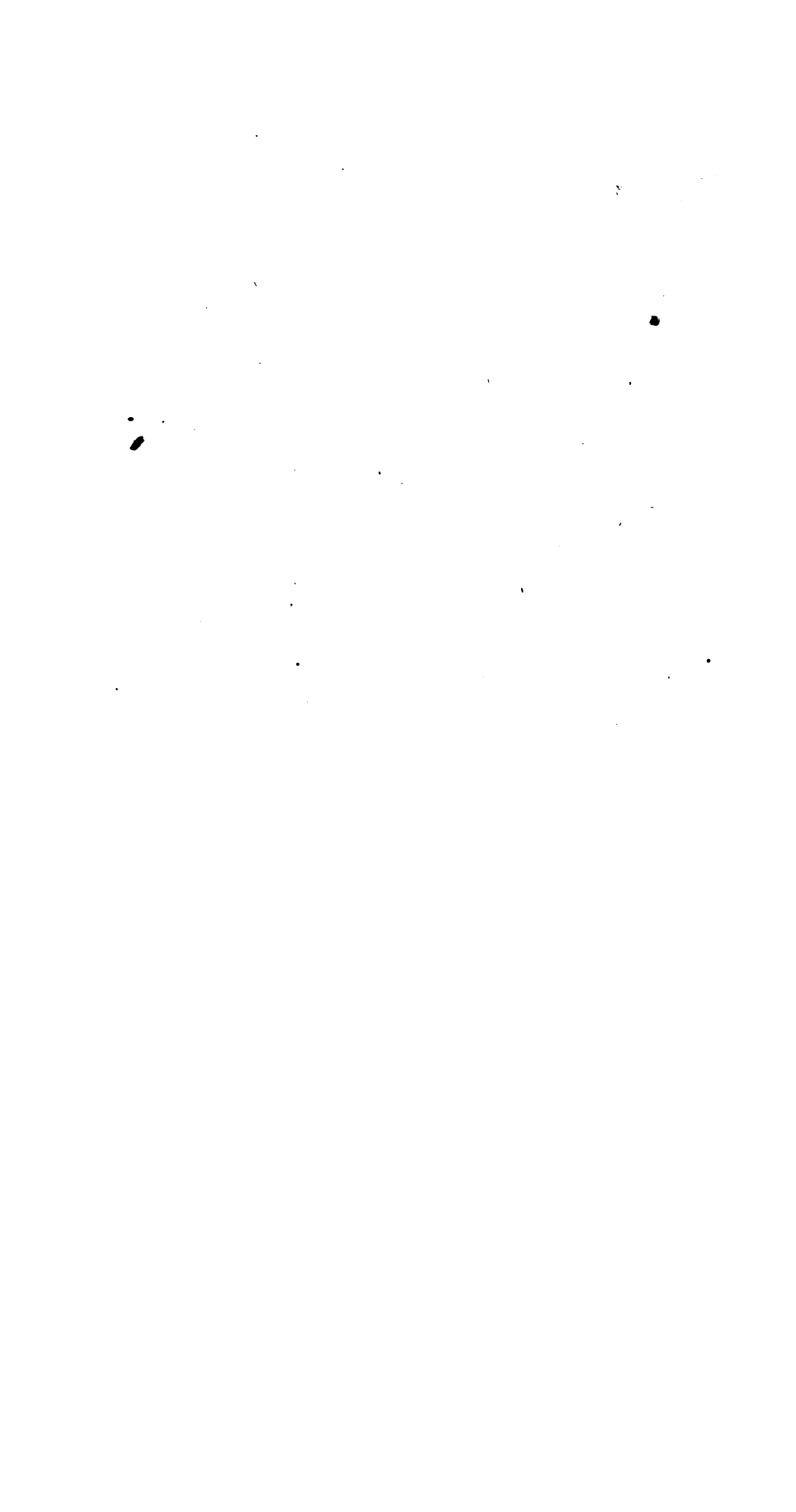
(Who, as 'tis thought, by self and violent hands
Took off her life;) this, and what needful elfe
That calls upon us, by the grace of ^s Grace,
We will perform in measure, time and place.
So thanks to all at once, and to each one,
Whom we invite to see us crown'd at *Scene*.

[*Flourish. Exeunt omnes.*]

‡ For *Grace*, *P.* and *H.* read *heaven*; *W.* *God*.

F I N I S.









JULIUS CÆSAR,

A
TRAGEDY.





[The main body of the page contains extremely faint and illegible text, likely due to low contrast or heavy redaction. The text is scattered across the page and does not form any recognizable words or sentences.]



Act 4. JULIUS CÆSAR. Scene 10.



P. Hayman delin.

W. W. Ryland, sculp.

JULIUS CÆSAR,

A TRAGEDY.

BY WILLIAM SHAKESPEARE.

COLLATED WITH

THE OLD AND MODERN EDITIONS.



L O N D O N,

**PRINTED BY W. BOWYER AND J. NICHOLS:
AND SOLD BY W. OWEN, BETWEEN THE
TEMPLE-GATES, FLEET-STREET.**

MDCCLXXIV.





JULIUS CÆSAR,

A TRAGEDY,

EDITIONS COLLATED:

The ^a Folio's, and Modern Editions.

^a There appears to have been no Edition of this Play older than the first Folio;



1. The first part of the document is a list of items, including:

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D R A M A T I S P E R S O N Æ.

<i>Julius Cæsar,</i>	}	A& I. Sc. 2, 4. A& II. Sc. 4. A& III. Sc. 1, 2, 3.
<i>Octavius Cæsar,</i> <i>Mark Antony,</i> <i>M. Emil. Lepidus,</i>	} Triumvirs after the death of <i>Cæsar,</i>	A& IV. Sc. 1. A& V. Sc. 1, 5. A& I. Sc. 2, 4. A& III. Sc. 1, 2. A& IV. Sc. 1. A& V. Sc. 1, 4, 5. A& III. Sc. 1, 5. A& IV. Sc. 1.
<i>Cicero,</i> <i>Publius,</i> <i>Popilius Lena,</i>	} Senators,	A& I. Sc. 2, 4, 6. A& II. Sc. 4. A& III. Sc. 1, 2.
<i>Brutus,</i> <i>Cassius,</i> <i>Castra,</i> <i>Cinna,</i> <i>Decius Brutus,</i> <i>Metellus Cimber,</i> <i>Trebbonius,</i> <i>Ligarius,</i>	} Conspirators against <i>Cæsar,</i>	A& I. Sc. 2, 3, 4, 5. A& II. Sc. 1, 2, 3, 4. A& III. Sc. 1, 2, 3. A& IV. Sc. 2, 3. A& V. Sc. 1, 2, 3, 4, 5. A& I. Sc. 2, 3, 4, 5, 7, 8. A& II. Sc. 2. A& III. Sc. 1, 2, 3. A& IV. Sc. 2, 3. A& V. Sc. 1, 3. A& I. Sc. 2, 4, 5, 6, 7, 8. A& II. Sc. 2, 4. A& III. Sc. 1, 2. A& I. Sc. 8. A& II. Sc. 2, 4. A& III. Sc. 1, 2. A& I. Sc. 2, 4. A& II. Sc. 2, 4. A& III. Sc. 1, 2. A& II. Sc. 2, 4. A& III. Sc. 1, 2. A& II. Sc. 2, 4. A& III. Sc. 1, 2. A& II. Sc. 3, 4.
<i>Flavius,</i> <i>Marullus,</i>	} Tribunes,	A& I. Sc. 1, 2. A& I. Sc. 1, 2.
A Soothfayer, <i>Artemidorus,</i> a Sophist, <i>Cinna,</i> a Poet, Another Poet,	}	A& I. Sc. 2, 4. A& II. Sc. 6. A& III. Sc. 1, 2. A& II. Sc. 5. A& III. Sc. 1, 2. A& III. Sc. 4. A& IV. Sc. 3.

^b The fo's and R. spell this name *Castra*.

^c H. calls him *Decimus Brutus*; *Plutarch* Δέκιμος Βρούτος, which in *H. Stephens's* Latin and in *Dacier's* French translation is render'd *Decius Brutus*.

^d The fo's, R. P. and C. call this name *Marellus*; which T. first alter'd to *Marullus*, upon the authority of *Plutarch*.

<i>Vatro,</i>	} Servants to <i>Brutus,</i>	ACT IV
<i>Claudius,</i>		ACT IV
<i>Clitus,</i>		ACT V.
<i>Dardanius,</i>		ACT V.
<i>Strato,</i> a Grecian,		ACT V.
<i>Pindarus,</i> Servant to <i>Cassius,</i>		ACT IV.
Servant to <i>Caesar,</i>		ACT II.
Servant to <i>Antony,</i>		ACT III.
Servant to <i>Octavius,</i>		ACT III.
A Carpenter,		ACT I. S
A Cobler,		ACT I. S
Other Commoners,		ACT I. S
A Messenger,		ACT V. S
Two Soldiers,		ACT V. S
<i>Calphurnia,</i> Wife to <i>Caesar,</i>		ACT I. Sc
• <i>Portia,</i> Wife to <i>Brutus,</i>		ACT I. Sc
Ghost of <i>Julius Caesar,</i>		ACT IV. S

A
S K E T C H
O F
T H E P L A Y.

A C T I.

Sc. I. **R**OME. A street. Enter *Flav. Mar.* a Carpenter, a Cobler, and certain other Commoners. *Flav.* and *Mar.* enquire of the Commoners, why they are got together in their best apparel, and without the signs of their trades, which they ought not, unless on a holiday. They answer, that they make holiday to see *Cæsar*, and to rejoice in his triumph. *Flav.* and *Mar.* persuade them to disperse, and go home. Exeunt Commoners. *Flav.* and *Mar.* agree to disrobe the images they shall find decked with trophies on *Cæsar's* account. Exeunt.

Sc. II. Enter *Cæsar, Ant.* For the Course, *Calph. Por. Dec. Cic. Bru. Cas. Casc.* a Soothsayer; after them *Mar.* and *Flav.* *Cæs.* bids *Ant.* touch *Calph.* in the Course; it being an opinion that the barren, so touched, would become fruitful. The Soothsayer



SKETCH OF THE PLAY.

fayer calls out upon *Cæs.* to beware the ides of March. *Cæs.* calls him a dreamer, and disregards his caution. Exeunt.

Sc. III. Manent *Bru.* and *Cæs.* *Cæs.* hints to *Bru.* the growing greatness of *Cæs.* and the approaching slavery of the *Romans.* Shout within. *Bru.* expresses his fear that the people are choosing *Cæs.* for their king.

Sc. IV. Enter *Cæs.* and his train. *Cæs.* tells *Ant.* he would choose to have such men about him who are fat, sleek-headed, and who sleep o' nights: and hints that *Cæs.* and such sort of men, who are lean, and think much, are dangerous. Exeunt *Cæs.* and his train.

Sc. V. Manent *Bru.* *Cæs.* and *Cæs.* The last informs the other two, that the crown had thrice been offered *Cæs.* which he has often refused, and that this had been the occasion of the people's shouting. Exeunt *Cæs.* and *Bru.* *Cæs.* intends at night to throw in at *Bru.*'s window, papers written in different hands, tending to express the great opinion the *Romans* have of *Bru.* Exit.

Sc. VI. Thunder and lightning. Enter from opposite sides, *Cic.* and *Cæs.* with his sword drawn. Talk of the dreadfulnefs of the night, and portentous prodigies that had appeared. That *Cæs.* is to go to the Capitol on the morrow. Exit *Cic.*

Sc. VII. To *Cæs.* enter *Cæs.* *Cæs.* informs *Cæs.* that it is reported the Senators intend on the morrow to establish *Cæs.* as a king, *Cæs.* discloses to *Cæs.* a conspiracy that he had formed with others against *Cæs.* into which *Cæs.* readily enters.

Sc. VIII.

SKETCH OF THE PLAY.

Sc. VIII. To them enter *Cin.* who tells *Cas.* that the Conspirators are waiting for him at *Pompey's* porch. *Cas.* hopes to make *Bru.* of their party. Exeunt.

A C T II.

Sc. I. *Brutus's* Garden. Enter *Bru.* who calls and awakens *Luc.* Enter *Luc.* whom *Bru.* orders to light a taper in his study. Exit *Luc.* *Bru.* in a soliloquy resolves that, for the welfare of *Rome,* *Cas.* must die. Enter *Luc.* who gives *Bru.* a letter he had found in the study. Exit *Luc.* *Bru.* reads the letter, which is written to stir up *Bru.* against *Cas.* Enter *Luc.* who brings word that *Cas.* and others muffled up are at the door. *Bru.* orders them to be admitted. Exit *Luc.*

Sc. II. To *Bru.* enter *Cas. Casc. Dec. Cin. Met.* and *Treb.* They determine to assassinate *Cas.* A proposal is made to cut off *M. Ant.* also, which is over-ruled by *Cas.* It is proposed to engage *C. Lig.* in the conspiracy, for which purpose *Met.* is desired to call on him, and send him to *Bru.* Exeunt all but *Bru.*

Sc. III. To *Bru.* enter *Por.* who, from the unwonted gloominess and irregularity of *Bru.'s* behaviour, suspects some hidden grief to lie upon his mind; and conjures him to impart it to her; adding, that although she is a woman, yet being the daughter of *Cato* and wife of *Bru.* she is able to keep a secret; and that, to prove her patience and constancy, she had given



SKETCH OF THE PLAY.

given herself a wound in the thigh. Knocking within. *Bru.* bids *Por.* retire, and promises to unfold to her all the secrets of his heart. Exit *Por.* Enter *Luc.* bringing in *Lig.* who is sick. Exit *Luc.* *Lig.* declares that (though sick) if *Bru.* have any honourable exploit in hand, he is ready to engage in it. *Bru.* tells him, he will open the business to him, as they walk. Execunt.

Sc. IV. *Cæsar's* palace. Thunder and lightning. Enter *J. Cæf.* in his night-gown. *Cal.*'s disturbed sleep. Enter a Servant, whom *Cæf.* sends to the priests to bid them do sacrifice. Enter *Cal.* who, from the prodigies that had appeared, endeavours to dissuade *Cæf.* from going to the capitol. Enter Servant, who brings word that the augurs, plucking forth the entrails of an offering, found no heart in the beast, and advise *Cæf.* not to go to the capitol. *Cæf.* notwithstanding these prodigies, from the principle of courage, maintains his determination of going; till, farther conjured by *Cal.* he at length consents that *M. Ant.* shall make his excuse to the Senate for not attending them. Enter *Dec.* whom *Cæf.* informs of his having been persuaded by *Cal.* on account of a frightful dream she had, not to go to the capitol. But *Dec.* by giving a fortunate interpretation of the dream, and informing *Cæf.* that the Senate have concluded to present him with a crown, induces him to go. Enter *Bru. Lig.* and *Cæf.* *Treb. Cin.* and *Pub.* and soon after *Ant.* as to attend him to the capitol. *Cæf.* invites them to drink some wine with him before they go. Execunt.


Sc. V.

SKETCH OF THE PLAY.

- Sc. V. The street. Enter *Artemid.* reading a paper of his own writing, wherein he bids *Cæs.* beware of the conspirators, and inserts their names. This paper he intends to give *Cæs.* as he passes to the capitol. Exit.
- Sc. VI. Enter *Por.* and *Luc.* and a while after a Soothsayer, who intends to caution *Cæs.* as he passes to the capitol. This scene exhibits the terror of *Por.* on account of the approaching attempt, and her anxiety for the success of it.

A C T III.

- Sc. I. The street near the capitol. Flourish. Enter *Cæs.* *Bru.* *Cæs.* *Cæs.* *Dec.* *Met.* *Treb.* *Cin.* *Ant.* *Lep.* *Art.* *Pop.* and Soothsayer. *Cæs.* tells the Soothsayer that the ides of *March* are come; to which the Soothsayer answers, *Ay*, but not gone. *Art.* and *Dec.* offer papers to *Cæs.* to read; *Art.* bids *Cæs.* not to delay reading his, as it nearly concerns himself (*Cæs.*) *Cæs.* answers that what regards himself shall be last considered. *Cæs.* asks why they urge their petitions in the street, and bids them come to the Capitol. Exeunt.
- Sc. II. The capitol. The senate sitting. Enter *Cæs.* and the rest, as in the foregoing Scene. After *Cæs.* has taken his seat, *Met.* goes towards him, and being followed by the conspirators (who range themselves about *Cæs.*) he petitions for the repealing his banished brother *Pub.* *Gimber*, and is backed by
Cæs.



1

SKETCH OF THE PLAY.

Cæs. Cin. and Dec. But *Cæs.* persisting to reject the petition, the Conspirators stab *Cæs.* and cry out, Liberty! &c. Exeunt all but Conspirators. They besmear their arms and swords in *Cæs.*'s blood. Enter a servant from *Ant.* to know if his master may with safety speak with the conspirators; and being answered in the affirmative, exit Servant to fetch his master. Enter *Ant.* who apparently enters into league with the Conspirators, and gets permission of them to make an oration in praise of *Cæs.* over his dead body in the market-place. Exeunt all but *Ant.* Enter *Octavius's* servant, with advice that his master is on the way to Rome. Exeunt, with the body of *Cæs.*

Sc. III. The Forum. Enter *Bru. Cæs.* and the Plebeians. The Plebeians are clamorous for satisfaction about the murder of *Cæs.* *Bru.* promises to give them good reasons for the deed, provided they will give him audience; and bids *Cæs.* go into the other street, and harangue, that so the numbers may be parted. Exit *Cæs.* with some of the Plebeians. *Bru.* goes into the pulpit, and tells them that *Cæs.* was cut off for his ambition, and that the liberties of the people might be preserved. The Plebeians applaud *Bru.* and are for carrying him home in triumph to his house; but he persuades them to stay and hear the funeral oration on *Cæs.* to be spoken by *Ant.* who enters with the body. Exit *Bru.* *Ant.* by his artful speech stirs the Plebeians to love and pity for *Cæs.* and hatred and rage against the Conspirators. Exeunt Plebeians, to burn *Cæs.*'s body, and with a resolution to set fire to the houses of the Conspirators.

SKETCH OF THE PLAY.

tors. Enter a Servant, who brings *Ant.* word that *Oct.* is already come to *Rome*; and that *Bru.* and *Cæs.* were seen to ride like madmen through the gates. Exeunt.

Sc. IV. A street. Enter *Cin.* the poet, and after him the Plebeians, who enquire his name, place of abode, &c. He tells them his name is *Cinna*, but that he is not *Cinna* the conspirator, but *Cinna* the poet. Nevertheless, as his name is *Cinna*, they determine to tear him to pieces. Exeunt.

A C T IV.

Sc. I. Enter *Ant.* *Oct.* and *Lep.* They agree to proscribe and cut off certain enemies to their cause. *Ant.* proposes to reduce some legacies in *Cæs.*'s will, and sends *Lep.* to *Cæs.*'s house for the will. Exit *Lep.* *Ant.*'s slight opinion of *Lep.* As *Bru.* and *Cæs.* are levying powers, *Ant.* is for making immediate preparations against them. Exeunt.

Sc. II. In the camp near *Sardis*; before *Bru.*'s tent. Enter *Bru.* *Lucil.* *Tit. Pin.* and Soldiers. *Pin.* comes to present salutations to *Bru.* from *Cæs.* who is at hand. March. Enter *Cæs.* He and *Bru.* begin to altercation; but *Bru.* objecting to their falling out in the presence of the soldiers, they withdraw to the inside of the tent. Exeunt.

Sc. III. Within the tent. Enter *Bru.* and *Cæs.* Their altercation and reconciliation, Hearing the high words between them, enter a poet, who reprehends them; but is turn'd out, Enter *Lucil.* and *Tit.*
who



SKETCH OF THE PLAY.

who receive orders to fetch *Mef.* *Bru.* acquaints *Caf.* that *Portia* is dead, by swallowing fire. Enter *Luc.* with wine and tapers. *Bru.* in token of reconciliation, drinks to *Caf.* and is pledged by him. Enter *Tit.* and *Mef.* Letters are arrived, which advise that a great number of the senators are put to death, *Cicero* being one; and that *Oct.* and *Ant.* are coming with a mighty power and great expedition towards *Philippi.* It is agreed that *Bru.*'s army meet them there. Exit *Luc.* to fetch *Bru.*'s gown. Exeunt *Caf.* *Tit.* and *Mef.* bidding *Bru.* Good night. Enter *Luc.* with the gown. *Bru.* orders him to call *Clau.* and some other of his men, to sleep in the tent upon cushions. Enter *Var.* and *Clau.* who retire to sleep. *Luc.* playing on an instrument of music, falls asleep. *Bru.* reads. Enter the Ghost of *Caf.* who tells *Bru.* that he shall see him again at *Philippi.* Ghost vanishes. *Bru.* wakes *Luc.* *Var.* and *Clau.* and sends the two last to *Caf.* to bid him march forwards with his troops. Exeunt.

A C T V.

Sc. I. The plains of *Philippi.* Enter *Oct.* *Ant.* and their army. To them enter a Messenger with advice that *Bru.*'s army is approaching. Enter *Bru.* *Caf.* and their army, *Luc.* *Tit.* *Mef.* and others attending. Parley between the two parties. Exeunt *Oct.* *Ant.* and their army, as for the engagement. Farewel between *Bru.* and *Caf.* at their parting to command their several troops. Exeunt.

Sc. II.

SKETCH OF THE PLAY.

Sc. II. The field of battle. Alarums of a battle join'd. Enter *Bru.* and *Mef.* *Bru.* perceiving advantage to lie against *OA.*'s wing, sends *Mef.* with orders for a sudden attack. Exeunt.

Sc. III. Another part of the field. Alarums. Enter *Caf.* and *Tit.* *Caf.*'s troops are worsted, and fly. *Tit.* is of opinion that *Bru.* too eagerly took the advantage *OA.*'s troops had given, and gave the word too soon. Enter *Pin.* who brings word that *Ant.*'s troops have broke into *Caf.*'s tents, and begs him to fly. *Caf.* sends *Tit.* to see whether certain troops at a distance are friends or enemies. Exit *Tit.* *Caf.* bids *Pin.* go to the top of a hill, and observe what passes in the field. *Pin.* ascends the hill, and from thence tells *Caf.* that he perceives *Tit.* enclosed with horsemen, and that he is taken by them. Enter *Pin.* whom *Caf.* in a fit of despair, commands to kill him. *Pin.* obeys. *Caf.* dies. Exit *Pin.* Enter *Tit.* and *Mef.* It appears that *OA.* is beaten by *Bru.* as *Caf.* is by *Ant.* Seeking *Caf.* to communicate these tidings to him, they find him dead; and judge that, mistaking the horsemen *Tit.* was surrounded with (and who were friends), for enemies who had taken *Tit.* he had put an end to his life. *Tit.* after having crowned the dead *Caf.* with a wreath of victory which *Bru.* had sent to him, kills himself. Enter *Bru.* *Mef.* young *Cato*, *Strato*, *Vol.* and *Lucil.* They find the dead bodies, and lament over them; but determine to try their fortune in a second engagement.

Sc. IV. Another part of the field. Alarum. Enter, fighting, soldiers of both armies; then *Bru.* *Mef.* *Cato*,



SKETCH OF THE PLAY.

and *Lucil.* *Cato* charges the retiring enemy in one part, *Bru.* in another: the party charged by *Cato* rallies, and *Cato* falls. *Lucil.* is taken prisoner. Enter *Ant.* who gives orders that *Lucil.* be kept safe; and that search be made for *Bru.*

Sc. V. Another part of the field. Enter *Bru. Dar. Cli. Stra.* and *Vol.* *Bru.* finding himself conquered, determines to put an end to his life, and for that purpose begs the assistance of *Cli. Dar.* and *Vol.* who deny his request. Alarums. A cry within, "Fly, fly, fly." *Bru.* takes leave of his friends, who exeunt as flying. *Bru.* bids *Stra.* hold his sword while he runs on it. *Stra.* obeys. *Bru.* dies. Alarums. Retreat. Enter *Oct. Ant.* and their army, *Lucil.* and *Mes.* They find the body of *Bru.* and *Stra.* acquaints them how he died. *Ant.* praises *Bru.* as the worthiest of all the conspirators; who, while the rest conspired against *Cæs.* for envy, had merely an intention for the general good. *Oct.* orders that his body be treated with all respect and rites of burial, and be, for the night, laid in his (*Oct.*'s) tent. Exeunt omnes.

JULIUS

JULIUS CÆSAR.

A C T I.

S C E N E I.

a Rome. b A Street.

Enter Flavius, Marullus, c a Carpenter, d a Cöbler, and certain other Commoners.

Flavius.

HENCE; home, you idle creatures, get you home;
Is this a holy-day? What, know you not,
Being mechanical, you ought not walk,
Upon a labouring day, without the sign
Of your profession?—Speak, what trade are thou?

Carp. Why Sir, a carpenter.

Mar. Where is thy leather apron, and thy rule?
What dost thou with thy best apparel on?—
You, fir, what trade are you?

a Rome first inserted by R.

b A street first added by T.

c C. directs, Enter a rabble of citizens; the editions before, Flavius and Murellus, driving them.

d These two characters not particularly mentioned, in the entrance, by the editions before.

Cob. Truly, fir, in respect of a fine workman, I am but as you would say, a cobler.

Mar. But what trade art thou? Answer me directly.

Cob. A trade, fir, that I hope I may use with a safe conscience; which is indeed, fir, a mender of bad ^o soles.

^f *Mar.* What trade, thou knave? thou naughty knave, what trade?

Cob. Nay, I beseech you, fir, be not out with me; yet if you be out, fir, I can mend you.

^g *Mar.* What mean'st thou by that? Mend me, thou sawcy fellow?

Cob. Why, fir, cobble you.

Flav. Thou art a cobbler, art thou?

Cob. Truly, fir, all that I live by is ^h with the awl: I meddle with no ⁱ tradesman's matters, nor ^k women's ^l matters, but with awl. I am indeed, fir, a surgeon to old shoes; when they are in great danger, I ^m re-cover them. As proper men as ever trod upon neats-leather have gone upon my handy-work.

Flav. But wherefore art not in thy shop to day? Why dost thou lead these men about the streets?

^e First and 2d fo's, *soles*; 3d, *soals*.

^f All but C. give this speech to *Flavius*.

^g T. H. and W. give this speech to *Flavius*.

^h All but fo's omit *with*.

ⁱ For *tradesman's* H. reads *man's*; W. *tradesmen's*.

^k So the first f. and C; the rest, *woman's*.

^l All the editions before C. read *and* stop thus, *matters*; but *withal*, (*with-all* or *with-all*) I am, &c. C. thus, *matters*; but *with all*. I am, &c.

^m The fo's, R. T. and J. *recover* for *re-cover*.

ACT I. SCENE I. 21

Cor. Truly, fir, to wear out their shoes, to get myself into more work.

But indeed, fir, we make holy-day to see *Cæſar*, and to rejoice in his triumph.

Mar. Wherefore rejoice? What conquest brings he home?
 What tributaries follow him to *Rome*,
 To grace in captive bonds his chariot wheels?
 You blocks, you ſtones, you worſe than ſenſeleſs things!
 O you hard hearts, you cruel men of *Rome*,
 Knew you not *Pompey*? Many a time and oft
 Have you climb'd up to walls and battlements,
 To towers and windows, yea to chimney tops,
 Your infants in your arms, and there have ſat
 The live-long day, with patient expectation,
 To ſee great *Pompey* paſs the ſtreets of *Rome*:
 And when you ſaw his chariot but appear,
 Have you not made an univerſal ſhout,
 That *Tyber* trembled underneath ^a his banks,
 To hear the replication of your ſounds
 Made in ^a his concave ſhores?
 And do you now put on your beſt attire?
 And do you now cull out ^o a holy-day?
 And do you now ſtrew flowers in his way,
 That comes ^p in triumph over *Pompey's* blood?
 Be gone—
 Run to your houſes, fall upon your knees,
 Pray to the gods to intermit the plague
 That needs muſt light on this ingratitude,

^a The fo's, *ber* for *his*.

reſt, *an* for *a*.

^o So the three firſt fo's and C; the

^p After comes *H.* inſerts *to Rome*.

Flav. Go, go, good countrymen, and for ^a this fault,
 Assemble all the poor men of your fort;
 Draw them to ^r *Tyber* ^s banks, and weep your tears
 Into the channel, till the lowest stream,
 Do kiss the most exalted shores of all, [^t *Exeunt Commoners.*
 See ^u whe'r their basest ^w metal be not mov'd;
 They vanish tongue-ty'd in their guiltiness.
 Go you down that way towards the capitol;
 This way will I: disrobe the images,
 If you do find them deck'd with ^x ceremonies.

Mar. May we do so?

You know it is the feast of *Lupercal*.

Flav. ^y It is no matter, let ^z no images
 Be hung with *Cæsar's* trophies. I'll about,
 And drive away the vulgar from the streets:
 So do you too, where you perceive them thick.
 These growing feathers pluckt from *Cæsar's* wings,
 Will make him fly an ordinary pitch,
 Who else would ^a soar above the view of men,
 And keep us all in servile fearfulness. [*Exeunt* ^b *severally.*

^a T.'s duodecimo, W. and J. that for
 this.

^r T.'s duodecimo, H. W. and J.
Tyber's.

^s So the fo's and C; the rest, *bank.*

^t The fo's, [*Exeunt all the common-
 ers*

^u The fo's, R. and P. *vobere*; T. W.
 and J. *vobe're*; but *vobe'r*, as H. and
 C. read, is the most proper abbreviation
 of *vobiter*, the word here meant. ●

^w All but J. and C. *mettle.*

^x *Ceremonies*, for religious ornaments.

Thus afterwards he explains them by
Cæsar's trophies; i. e. such as he had de-
 dicated to the gods. W.

^y 'Tis for *It is.*

^z Second f. on for no.

^a Two last fo's, *save.*

^b *severally* first added by T. but omit-
 ted again by C.

ACT I. SCENE II.

SCENE II.

Enter Cæsar, Antony for the Course, Calphurnia, Portia, Decius, Cicero, Brutus, Cassius, Casca, a Soothsayer; ^a after them Marullus and Flavius.

Cæs. Calphurnia.

Cæs. Peace ho! Cæsar speaks ^c.

Cæs. Calphurnia.

Calp. Here, my lord.

Cæs. Stand you directly in ^f Antonio's way, When he doth run his course. — ^g Antonio.

Ant. Cæsar, my lord.

Cæs. Forget not in your speed, ^h Antonio, To touch Calphurnia; for our elders say, The barren, touched in this holy chase, Shake off their steril ⁱ curse.

Ant. I shall remember.

When Cæsar says, Do this, it is perform'd.

Cæs. Set on, and leave no ceremony out ^b.

^c C. describes the scene, *A public place*; and directs, *Enter, in solemn procession, with music, &c.* Cæsar, Antony, Decius, Cicero, Brutus, Cassius, Casca, &c. a great crowd following; Soothsayer in the crowd.

^d None after P. direct *Marullus and Flavius* to enter.

^e Here C. directs [*Musick ceases.*]

^f P. alters *Antonio's* to *Antonius'*, and *Antonio* to *Antonius*; and is followed by all but C. But why might not *Shakespeare* make use of the *Italian* as well as the *Latin* name?

^g So the fo's, T. W. J. and C; the rest, *course* for *curse*.

^h Here C. directs [*Musick*]; and the *procession moves*.



JULIUS CÆSAR.

Sooth. Cæsar.

Cæf. Ha ! Who calls ?

Cæf. Bid every noise be still ; — Peace yet again ¹,

Cæf. Who is it in the press that calls on me ?

I hear a tongue, shriller than all the music,

Cry, *Cæsar* : Speak, *Cæsar* is turn'd to hear,

Sooth. Beware the ides of March.

Cæf. What man is that ?

Bru. A soothfayer bids you beware the ides of March.

Cæf. Set him before me, let me see his face :

^k *Cæf. Fellow, come from the throng, look upon Cæsar,*

Cæf. What say'st thou to me now ? Speak once again.

Sooth. Beware the ides of March.

Cæf. He is a dreamer, let us leave him : Pass.

[¹ *Sennet. Exeunt,*

S C E N E III.

Maquent Brutus and Cassius,

Cæf. Will you go see the order of the course ?

Bru. Not I.

Cæf. I pray you do.

*Bru. I am not gamefome ; I do lack some part
Of that quick spirit that is in Antony :*

ⁱ Here C. directs [*Musick* *comes*].

^k *J.* gives this speech to *Cæf.*

¹ So the three first fo's and *J.* ; the
4th f. *Senate* ; C. *Musick*, for *Sennet* ;

the rest omit *Sennet*. *J.* says here, that
Sennet appears to be a particular tune or
mode of martial music.

Let me not hinder, *Cassius*, your desires;
I'll leave you.

Cas. Brutus, I do observe you now of late;
I have not from your eyes that gentleness
And shew of love, as I was wont to have;
You bear too stubborn and too strange a hand
Over your ^m friend that loves you.

Bru. Cassius,
Be not deceiv'd: If I have veil'd my look,
I turn the trouble of my countenance
Meerly upon myself. Vexed I am
Of late with passions of some difference,
Conceptions only proper to myself,
Which give some foil perhaps to my ⁿ behaviours:
But let not therefore my good friends be griev'd,
(Among which number, *Cassius*, be you one)
Nor construe any further my neglect,
Than that poor *Brutus*, with himself at war,
Forgets the shews of love to other men.

Cas. Then, *Brutus*, I have much mistook your passion,
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good *Brutus*, can you see your face?

Bru. No, *Cassius*; for the eye sees not ^o itself,
But by reflection, ^p by some other things.

^m So the 1st f. T. H. W. J. and C; *be-tour*.
the 2d and 3d f. *friends that loves you*; ^o The three last fo's, *himself for it*-
the 4th f. R. and P. *friends that love self*.
you.

ⁿ So the fo's, J. and G; the rest, *be-* ^p So the fo's, R. and C; the rest read
for by.

Cas. 'Tis just:
 And it is very much lamented, *Brutus*,
 That you have no such mirrors, as will turn
 Your hidden worthiness into your eye,
 That you might see your shadow. I have heard
 Where many of the best respect in *Rome*,
 Except immortal *Cæsar*, speaking of *Brutus*,
 And groaning underneath this age's yolk,
 Have wish'd that noble *Brutus* had his eyes.

Bru. Into what dangers would you lead me, *Cassius*?
 That you would have me seek into myself
 For that which is not in me?

Cas. Therefore, good *Brutus*, be prepar'd to hear;
 And since you know you cannot see yourself
 So well as by reflection, I, your glass,
 Will modestly discover to yourself
 That of yourself which yet you know not of.
 And be not jealous on me, gentle *Brutus*;
 Were I a common laughèr, or did use
 To stale with ordinary oaths my love
 To every new protefter; if you know
 That I do fawn on men, and hug them hard,

¹ The two first fo's, *you yet for yet* you.

² So the fo's; the rest, *of for on*.

³ The fo's and R.'s octavo read *laugh-ter*, which Mr. *Seward*, in his notes on *Beaumont and Fletcher*, (Note 10 of the *Faithful Shepherdes*) thinks a stronger word to express a low buffoon than *laughèr*. "But (says *Heath* in his

seems to have misunderstood the drift of the poet; a low buffoon, who is commonly laughèd at, is not the idea he intended, but one who, without regard to friendship or any other consideration, abuses the indulgent confidence of his friends, in order to expose them to the laughter of the first company he comes into."

And

And after scandal them; or if you know,
That I profess ' myself in banqueting
To all the rout, then hold me dangerous. [^u *Shout within.*]

Bru. What means this shouting? I do fear the people
Chuse *Cæsar* for their king.

Cæs. Ay, do you fear it?

Then must I think you would not have it so.

Bru. I would not, *Cassius*; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?

If it be aught toward the general good,
Set honour in one eye, and death i' th' other,
And I will look on ^w both indifferently:
For let the gods so speed me, as I love
The name of honour, more than I fear death.

Cæs. I know that virtue to be in you, *Brutus*,
As well as I do know your outward favour.
Well, honour is the subject of my story.
I cannot tell, what you and other men
Think of this life; but ^x for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself.
I was born free as *Cæsar*, so were you;
We both have fed as well; and we can both
Endure the winter's cold as well as he.

^u The three last fo's omit *myself*.

^v All but *G.* direct [*Flourish and shout*].

^w *T. H. W.* and *J.* read *death for job*. This is *W.*'s emendation. See

W. in loc. *Upton's Critical Observations*, 2d edit. p. 314; and *Heath's Revised* in loc.

^x The three last fo's omit *for*.

For once, upon a raw and guffy day,
 The troubled *Tyber* ^y chafing with ^z his shores,
Cæsar ^a said to me, Dar'st thou, *Cassius*, now
 Leap in with me into this angry flood,
 And swim to yonder point? Upon the word,
^b Accoutred as I was, I plunged in,
 And ^c bad him follow ^d so indeed he did.
 The torrent roar'd; and ^e we did buffet it
 With lusty sinews, throwing it aside,
 And stemming it with hearts of controversy:
^f But ere we could arrive the point propos'd,
Cæsar cry'd, Help me, *Cassius*, or I sink.
 I, as *Æneas*, our great ancestor,
 Did from the flames of *Troy* upon his shoulder
 The old *Anchises* bear, so, from the waves of *Tyber*,
 Did I the tired *Cæsar*: And this man
 Is now become a god; and *Cassius* is
 A wretched creature, and must bend his body,
 If *Cæsar* carelessly but nod on him.
 He had a ^g fever when he was in *Spain*,
 And when the fit was on him, I did mark
 How he did shake; 'tis true this god did shake.
 His coward lips did from their colour fly;
 And that same eye, whose bend doth awe the world,

^y The 2d and 3d fo's, *chafing*.

^z The fo's read *her* for *his*.

^a All but first f. and C. says for
said.

^b The three last fo's, *Accounted* for
Accounted.

^c P.'s duodecimo, T. W. and Y. *bid*
 for *bad*.

^d P.'s duodecimo, *be* for *we*.

^e R.'s octavo reads, *But e'er we could*
we arrive, &c.

^f Second f. *staber*.

Did ^s lose ^b his lustre; I did hear him groan:
 Ay, and that tongue of his, that bad the *Romans*
 Mark him, and ^l write his speeches in their books,
 Alas! it cry'd, Give me some drink, *Titinius*,
 As a sick girl. Ye gods it doth amaze me,
 A man of such a feeble temper should
 So get the start of the majestic world,
 And bear the palm alone.

[^k *Shout.*]

Bru. Another general shout!
 I do believe, that these applauses are
 For some new honours that are heap'd on *Cæsar*.

Cæs. Why, man, he doth bestride the narrow world
 Like a *Colossus*; and we petty men
 Walk under his huge legs, and peep about
 To find ourselves dishonourable graves.
 Men at ^l some time are masters of their fates:
 The fault, dear *Brutus*, is not in our stars,
 But in ourselves, that we are underlings.
Brutus, and *Cæsar*:—What should be in that *Cæsar*?
 Why should that name be sounded more than yours?
 Write them together, yours is as fair a name;
 Sound them, it doth become the mouth as well;
 Weigh them, it is as heavy; conjure with ^m 'em ⁿ,

^s The three first fo's, *lose*.

^l So the fo's and C; the rest, *some*

^b So all before P; he and all after, *times*.

is' for *his*.

^m C. *them* for 'em.

^l The two last fo's, *writ* for *writes*.

ⁿ The two last fo's add *man* after

^k All editions but C₁ to *Shout* add 'em.

Flourish.

Brutus



30 JULIUS CÆSAR.

Brutus will start a spirit as soon as *Cæsar*.— [^o *Shouts*
 Now in the names of all the gods at once,
 Upon what *meat* doth this our *Cæsar* feed,
 That he is grown so great? Age, thou art sham'd;
Rome, thou hast lost the breed of noble bloods.
 When went there by an age, since the great flood,
 But it was fam'd with more than with one man?
 When could they say, till now, that talk'd of *Rome*,
 That her wide ^p walls incompass but one man?
^q Now is it *Rome* indeed, and *room* enough
 When there is in it but one only man.
 O! you and I have heard our fathers say,
 There was a *Brutus* once, that would have brook'd
 Th' ^r eternal devil to keep his state in *Rome*,
 As easily as a king.

Bru. That you do love me, I am nothing jealous
 What ^s you would work me to, I have some aim;
 How I have thought of this, and of these times,
 I shall recount hereafter; for this present,
^t I would not, so with love I might intreat you,
 Be any further mov'd. What you have said

* It is said in the fifth scene that the people shouted thrice; but we have no direction in any edition for any more than two shouts: This seems the most proper place for the third shout, which I look upon to be the occasion of the sudden apostrophe, *Now in the names of all the gods*, &c.

^p The fo's, *walks for walls*.

^q P. and H. omit the two following lines in their text, but preserve them in the margin.

^r J. thinks that our author wrote rather, *infernal devil*.

^s R.'s octavo, *would you for you would*.

^t The fo's, R. and P. point as follows, *I would not so (with love I might intreat you) &c.*

I will

ACT I. SCENE IV.

31

I will confider; what you have to fay,
 I will with patience hear; and find a time
 Both meet to hear, and anfwer fuch high things.
 Till then, my noble friend, chew upon this;
Brutus had rather be a villager,
 Than to repute himfelf a fon of *Rome*,
 Under ſuch hard conditions, as this time
 Is like to lay upon us.

Caf. I am glad that my weak words
 Have ftruck but thus much fhew of fire from *Brutus*.

SCENE IV.

Enter Cæfar and his Train.

Bru. The games are done, and *Cæfar* is returning.

Caf. As they pafs by, pluck *Cæfa* by the fleeve,
 And he will, after his four fafhion, tell you
 What hath proceeded worthy note to-day.

Bru. I will do fo. — But look you, *Caffius*,
 The angry fpot doth glow on *Cæfar's* brow,
 And all the reft look like a chidden train:
Calphurnia's cheek is pale; and *Cicero*
 Looks with fuch ferret and fuch fiery eyes,
 As we have feen him in the capitol
 Being croft in conference by ſome ſenators.

• R. *But for Baf.*

• The fo's; *theſe for fuch.*

• The three laſt fo's and R.'s *of theſe*,
blow for glow.

• R. P. and H. read *with ſee by.*

Caf.

Cæs. *Cæsa* will tell us what the matter is.

Cæs. ^a *Antonio*.

Ant. *Cæsar*.

Cæs. Let me have men about me that are fat,

[^a *To Ant. apart.*]

Sleek-headed men, and such as sleep o' nights :

^b Yond *Cassius* has a lean and hungry look,

He thinks too much ; such men are dangerous.

Ant. Fear him not, *Cæsar*, he 's not dangerous ;
He is a noble *Roman*, and well given.

Cæs. Would he were fatter ! but I fear ^c him not ;
Yet if my name were liable to fear,

I do not know the man I should avoid,

So soon as that spare *Cassius*. He reads much ;

He is a great observer, and he looks

Quite through the deeds of men. He loves no plays

As thou dost, *Antony* ; he hears no music ;

Seldom he smiles ; and smiles in such a sort,

As if he mock'd himself, and scorn'd his spirit

That could be mov'd to smile at any thing.

Such men as he be never at heart's ease,

^d Whiles they behold a greater than themselves ;

And therefore are they very dangerous.

I rather tell thee what is to be fear'd,

Than what I fear ; for always I am *Cæsar*.

Come on my right hand, for this ear is deaf,

And tell me truly, what thou think'st of him.

[^e *Exeunt Cæsar and his Train.*]

^a P. T. H. W. and J. *Antonius* for *Antonio*.

^c The last f. w for bim.

^d So the fo's and G; the rest, *Whist*.

^b This direction first put in by J.

^e The fo's, *Sennit. Exeunt, &c.*

^c C. *Yea*.

ACT I. SCENE V.

33

SCENE V.

Manent Brutus, Cassius, and Casca.

Casc. You pull'd me by the cloak; would you speak with me?

Bru. Ay, *Casca*; tell us what hath chanc'd to-day, That *Casfar* looks so sad.

Casc. Why, you were with him, were you not?

Bru. I should not then ask *Casca* what had chanc'd.

Casc. Why, there was a crown offer'd him; and being offer'd him, he put it by with the back of his hand, thus; and then the people fell a shouting.

Bru. What was the second noise for?

Casc. Why, for that too.

Casc. They shouted thrice; what was the last cry for?

Casc. Why, for that too.

Bru. Was the crown offer'd him thrice?

Casc. Ay, marry, was 't, and he put it by thrice, every time gentler than other; and at every putting by, mine honest neighbours shouted.

Casc. Who offer'd him the crown?

Casc. Why, *Antony*.

Bru. Tell us the manner of it, gentle *Casca*.

Casc. I can as well be hang'd, as tell the manner of it; It 's was meer foolery, I did not mark it. I saw *Mark*

¹ The three last fo's, there for want.

C

Antony

Antony offer him a crown; yet 'twas not a crown neither, 'twas one of these coronets; and, as I told you, he put it by once; but for all that, to my thinking, he would fain have had it. Then he offer'd it to him again; then he put it by again; but, to my thinking, he was very loth to lay his fingers off it. And then he offer'd it the third time; he put it the third time by; and still, as he refus'd it, the rabblement ^g hooted, and clapp'd their chapt hands, and threw up their sweaty night-caps, and utter'd such a deal of stinking breath, because *Cæsar* refus'd the crown, that it had almost choaked *Cæsar*; for he ^h swooned, and fell down at it; and for mine own part, I durst not laugh, for fear of opening my lips, and receiving the bad air.

Cæs. But soft I pray you; what, did *Cæsar* ⁱ swoon?

Cæs. He fell down in the market-place, and foam'd at mouth, and was speechless.

Bru. 'Tis very like, he hath the falling-sickness.

Cæs. No, *Cæsar* hath it not, but you and I, And honest *Cæsa*; we have the falling-sickness.

Cæs. I know not what you mean by that; but I am sure *Cæsar* fell down. If the tag-rag people did not clap him, and hiss him, according as he pleas'd and displeas'd them, as they ^k use to do the players in the theatre, I am no true man.

Bru. What said he, when he came unto himself?

Cæs. Marry, before he fell down, when he perceiv'd the common herd was glad he refus'd the crown, he pluckt me

^g The three first fo's, *hooted*; the fourth f. R. P. T. and W. *houted*; H. *houted*.
^h The fo's, *swooned*.
ⁱ The fo's, *swooned*.
^k T. W. and Y. *used*.

ACT I. SCENE V.

35

tope his doublet, and offer'd them his throat to cut; ¹an I had been a man of any occupation, if I would not have taken him at ^ma word, I would I might go to hell among the rogues; and so he fell. When he came to himself again, he said, If he had done or said any thing amiss, he desir'd their worships to think it was his infirmity. Three or four wenches, wh ^eI stood, cry'd, Alas, good soul! and forgave him with all their hearts: But there's no heed to be taken of them; if *Cæsar* had ⁿstab'd their mothers, they would have done no less.

Bru. And after that, he came thus sad away?

Cæs. Ay.

Cæs. Did *Cicero* say any thing?

Cæs. Ay, he spoke *Greek*.

Cæs. To what effect?

Cæs. Nay, ^oan I tell you that, I'll ne'er look you i' th' face again. But those that understood him smil'd at one another; and shook their heads; but for mine own part, it was *Greek* to me. I could tell you more news too: *Marullus* and *Flavius*, for pulling scarfs off *Cæsar's* images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Cæs. Will you sup with me to-night, *Cæsca*?

Cæs. No, I am promis'd forth.

Cæs. Will you dine with me to-morrow?

¹ The fo's and R. and; F, and H. if for an.

^m H. hi; for a.

ⁿ The 2d and 3d fo's, stab'd for stab'd.

^o The fo's and R. and; P. and H. if for a.

Cæs. Ay, if I be alive, and your mind hold, and your dinner ^p worth the eating.

Cæs. Good; I will expect you.

Cæs. Do so. Farewell both.

[*Exit.*

Bru. What a blunt fellow is this grown to be! He was quick mettle when he went to school.

Cæs. So is he now, in execution Of any bold or noble enterprize, However he puts on this tardy form, This rudeness is a sauce to his good wit, Which gives men stomach to digest his words With better ^q appetite.

Bru. And so it is. For this time I will leave you ^r: To-morrow, if you please to speak with me, I will come home to you; or if you will, Come home to me, and I will wait for you.

Cæs. I will do so: till then, think of the world.

[*Exit Brutus.*

Well, *Brutus*, thou art noble; yet I see Thy honourable ^s mettle may be wrought From ^t that it is dispos'd; therefore ^u'tis meet That noble minds keep ever with their likes: For who so firm, that cannot be seduc'd? *Cæsar* doth bear me hard; but he loves *Brutus*.

^p All but the fo's and C. insert *to* before *worth*.

^q So the first f. T. W. J. and C; the text, *appetites*.

^r C. inserts *Cassius* after *you*

^s The three last fo's, T. H. W. J. and C. *mettle*.

^t P. and all after but H. and C. *what for that*.

^u First f. *it is for 'tis*.

* If I were *Brutus* now, and he were *Cassius*,
 † He should not humour me. I will this night,
 In several hands, in at his windows throw,
 As if they came from several citizens,
 Writings, all tending to the great opinion
 That *Rome* holds of his name; wherein obscurely
Cæsar's ambition shall be glanced at.
 And after this, let *Cæsar* seat him sure;
 For we will shake him, or worse days endure. [Exit.

SCENE VI.

*Thunder and Lightning. Enter, † from opposite Sides, Cicero,
 and Casca, * with his sword drawn.*

Cic. Good even, *Casca*; brought you *Cæsar* home?
 Why are you breathless, and why stare you so?

Casca. Are not you mov'd, when all the sway of earth
 Shakes like a thing unfirm? O *Cicero*,

* If I were *Brutus* now, and he were *Cassius*,
 He should not humour me. —] This
 (says *W.*) is a reflexion on *Brutus's*
 ingratitude; which concludes, as is
 usual on such occasions, in an encomium
 on his own better conditions. If I were
Brutus, (says he) and *Brutus*, *Cassius*,
 he should not cajole me as I do him. To
 humour signifies here to turn and wind
 him, by inflaming his passions. *W.*
 But *Mr. Steward* in his notes on *Beau-*

mont and *Fletcher*, Vol. IV. p. 279. ex-
 plains this passage differently; viz. *Were*
I in Brutus's case, and as much loved by
Cæsar, He [viz. Cæsar] with all his fa-
vours, should not humour me out of my
principles.
 † *H.* reads, *Cæsar should not love me,*
 for, *He should not humour me.*
 † from opposite sides, put in by *G.*
 * with his sword drawn, first added
 by *R.*
 † *T. W.* and *J.* add, moving him.

I have seen tempests, when the scolding winds
 Have riv'd the knotty oaks, and I have seen
 Th' ambitious ocean swell, and rage, and foam,
 To be exalted with the threatening clouds :
 But never 'till to-night, never 'till now,
 Did I go through a ^b tempest dropping fire.
 Either there is a civil strife in heaven ;
 Or else the world, too saucy with the gods,
 Incenses them to send destruction.

Eic. Why, saw you any thing more wonderful ?

Caſc. A common slave (you know him well by sight)
 Held up his left hand, which did flame and burn,
 Like twenty torches join'd ; and yet his hand,
 Not sensible of fire, remain'd unscorch'd.
 Besides, (I ^h ha' not since put up my sword)
 Against the capitol I met a lion,
 Who ^d glar'd upon me, and went ^e furly by
 Without annoying me. And there were drawn
 Upon a heap a hundred ghastly women,
 Transformed with their fear ; who swore, they saw
 Men, all in fire, walk up and down the streets.
 And yesterday the bird of night did fit,
 Even at noon-day, upon the market-place,
^f Hooting and shrieking. When these prodigies
 Do so conjointly meet, let not men say,
 These are their reasons, they are natural :

^b The fo's, *Tempest-dropping fire.*

be gan'd.

^c C. *have for ha'.*

^e The 2d and 3d fo's, *surely for furly.*

^d The fo's and R.'s octavo, *glar'd* ;

^f So J. and C ; the three first fo's,

from which reading J. supposes it might *bowling*, the rest, *bowling*.

ACT I. SCENE VI.

89

For I believe, they are portentous things
Unto the climate that they point upon.

Cic. Indeed, it is a strange-disposed time :
But men may construe things after their fashion,
Clear from the purpose of the things themselves.
Comes *Cæsar* to the capitol to-morrow ?

Cæs. He doth ; for he did bid *Antonio*
Send word to you he would be there to-morrow.

Cic. Good night then, *Cæsar* ; this disturbed sky
Is not to walk in.

Cæs. Farewell, *Cicero*.

[*Exit Cicero.*]

SCENE VII.

Enter Cassius.

Cæs. Who 's there ?

Cæs. A Roman.

Cæs. *Cæsar*, by your voice.

Cæs. Your ear is good. *Cassius*, what night is this ?

Cæs. A very pleasing night to honest men.

Cæs. Who ever knew the heavens menace so ?

Cæs. Those that have known the earth so full of faults.
For my part, I have walk'd about the streets,
Submitting me unto the perilous night ;
And thus unbraced, *Cæsar*, as you see,
Have bar'd my bosom to the thunder-stone :
And when the cross blue lightning seem'd to open
The breast-of-heaven, I did present myself
Even in the aim and very flash of it.

S. P. and all after, except *C. Antonius*.

C 4

Cæs.

Cæs. But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble,
When the most mighty gods, by tokens, send
Such dreadful heralds to astonish us.

Cæs. You are dull, *Cæsca*; and those sparks of life
That should be in a *Roman*, you do want,
Or else you use not: You look pale, and gaze,
And put on fear, and cast yourself in wonder,
To see the strange impatience of the heavens:
But if you would consider the true cause,
Why all these fires, why all these gliding ghosts,
Why birds and beasts, from quality and kind,
Why old men, fools, and children calculate;
Why all these things change from their ordinance,
Their natures, and pre-formed faculties,
To monstrous quality; why, you shall find,
That heaven¹ hath infus'd them with these spirits,
To make them instruments of fear and warning,
Unto some monstrous state.
Now could I, *Cæsca*, name² to thee a man
Most like this dreadful night;
That thunders, lightens, opens graves, and³ roars,
As doth the lion in the capitol;
A man no mightier than thyself, or me,
In personal action; yet prodigious grown,
And fearful, as⁴ these strange eruptions are.

¹ C. Which for *That*,

² T. alters *but* to *but*; followed by
H. and Y.

³ C. omits *ro*,

⁴ The three last fo's, *tears for roaring*,

⁵ Second f. *tho'ser*.

ACT I. SCENE VII.

41

Cæs. 'Tis *Cæsar* that you mean; is it not, *Cæffius*?

Cæf. Let it be who it is: For *Romans* now
Have ^a thewes and limbs like to their ancestors;
But woe the while! our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our yoke and sufferance shew us womanish.

Cæs. Indeed they ^o say, the senators to-morrow
Mean to establish *Cæsar* as a king:
And he shall wear his crown by sea, and land,
In every place, save here in *Italy*.

Cæs. I know where I will wear this dagger then;
Cæffius from bondage will deliver *Cæffius*:
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny, that I do bear,
I can shake off at pleasure ^p.

Cæs. So can I.
So every bondman in his own hand bears
The power to cancel his captivity.

^a The two last fo's read *strength* for *strength*; which is right.
thewes, *P.* explains *thewes* by *manners* or *capacities*; *T.* by *muscles, sinews, or bodily*

^o *R.*'s octave omits *say*.

^p Here the fo's direct [*Thunder still*]

Cæs.

Cæs. And why should *Cæsar* be a tyrant then ?
 Poor man ! I know he would not be a wolf,
 But that he sees the *Romans* are but sheep ;
 He were no lion, were not *Romans* hinds.
 Those that with haste will make a mighty fire,
 Begin it with weak straws. What trash is *Rome*,
 What rubbish, and what offal, when it serves
 For the base matter to illuminate
 So vile a thing as *Cæsar* ! But, ⁹ oh grief,
 Where hast thou led me ? I, perhaps, speak this
 Before a willing bondman : then I know
 My answer must be made : But I am arm'd
 And dangers are to me indifferent.

Cæs. You speak to *Cæsca*, and to such a man,
 That is no fleering tell-tale. Hold my hand :
 Be factious for redress of all these griefs ;
 And I will set this foot of mine as far,
 As who goes farthest.

Cæs. There 's a bargain made.
 Now know you, *Cæsca*, I have mov'd already
 Some certain of the noblest-minded *Romans*,
 To undergo, with me, an enterprize
 Of honourable dangerous consequence ;
 And I do know, by this, they stay for me
 In *Pompey's* porch : For now, this fearful night,

⁹ C. 2.

shall be called to account, and must an-

swer. —] I swear as for seditious words. J.

There is no stir, or walking in the streets;
 And the complexion of the ¹ element
² Is fey'rous, like the work we have in hand,
 Most bloody, fiery, and most terrible.

SCENE VIII.

Enter Cinna.

Cas. Stand close awhile, for here comes one in haste.

Cas. 'Tis Cinna, I do know him by his gait;
 He is a friend.—*Cinna*, where haste you to?

Cin. To find out you. Who 's that? *Mitellan Cimber*?

Cas. No it is *Casca*; one incorporate
 To our attempts. Am I not stay'd for, *Cinna*?

Cin. I am glad on 't. What a fearful night! ³ is this!—
 There 's two or three of us have seen strange fights.

Cas. Am I not stay'd for? ⁴ tell me.

Cin. Yes, you are.

O *Cassius*, ⁵ if you could but win the noble *Brutus*
 To our party—

Cas. Be you content. Good *Cinna*, take this paper,
 And look you lay it in the Prætor's chair,

¹ W. *elements*.

² For *Is fey'rous*, the 1st and 2d fo's read *Is Favours*, the 3d and 4th, *Is Favours*, J. In *favour's*, C. *Is favour'd*. According to these two last editors (as *favour* must here signify *complexion*) we shall read, And the *complexion* of the ele-

ment in *complexion's* (or, *is complexion'd* like the work, &c.

³ The three last fo's omit *is this*.

⁴ Between *for* and *tell* C. insert *Cinna*.

⁵ P. alters this to, *could you win*, &c. followed by all the editors after, except J. and C.

Wher

Where *Brutus* may but find it; and throw this
 In at his window; set this up with wax
 Upon old *Brutus*' statue: All this done,
 Repair to *Pompey*'s porch, where you shall find us.
 Is *Decius Brutus*, and *Trebonius* there?

Cin. All but *Metellus Cimber*; and he's gone
 To seek you at your house. Well, I will hie,
 And so bestow these papers as you bid me.

Cas. That done, repair to *Pompey*'s theatre. [*Exit Cinna.*
 Come, *Casca*, you and I will, yet ere day,
 See *Brutus* at his house; three parts of him
 Is ours already; and the man entire,
 Upon the next encounter, yields him ours. *

Cas. O, he sits high in all the people's hearts;
 And that which would appear offence in us,
 His countenance, like richest alchemy,
 Will change to virtue, and to worthiness.

Cas. Him, and his worth, and our great need of him,
 You have right well conceited. Let us go,
 For it is after midnight; and ere day,
 We will awake him, and be sure of him. [*Exeunt.*

A C T II.

S C E N E I.

² Brutus's Garden.

Enter Brutus.

Bru. **W**HAT, *Lucius*, ho!—
 I cannot, by the progress of the stars,
 Give guess how near to day.—*Lucius*, I say!
 I would it were my fault to sleep so soundly.—
 When, *Lucius*, when? awake, I say! what, *Lucius*!

Enter Lucius.

Luc. Call'd you, my lord?

Bru. Get me a taper in my study, *Lucius*:
 When it is lighted, come and call me here.

Luc. I will, my lord.

[*Exit.*]

Bru. It must be by his death: and for my part,
 I know no personal cause to spurn at him,
 But for the general. He would be crown'd:—
 How that might change his nature, there's the question.

² The fo's, *Enter Brutus in his orchard.*

It is the bright day that brings forth the adder ;
 And that craves wary walking. Crown him — that —
 And then, I grant, we put a sting in him,
 That at his will he may do danger with.
 The abuse of greatness is, when it disjoins
 Remorse from power : And to speak truth of *Cæsar*,
 I have not known, when his affections sway'd
 More than his reason. But 'tis a common proof,
 That lowliness is young ambition's ladder,
 Whereto the climber upward turns his face :
 But when he once attains the utmost round,
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees
 By which he did ascend : So *Cæsar* may : —
 Then, lest he may, prevent. And, since the quarrel
 Will bear no colour for the thing he is,
 Fashion it thus ; that what he is, augmented,
 Would run to these, and these extremities :
 And therefore think him as a serpent's egg,
 (Which hatch'd, would, as his kind, grow mischievous)
 And kill him in the shell.

* *Remorse*, for mercy. *W.*—*Remorse* signifies the conscious uneasiness arising from a sense of having done wrong ; to extinguish which feeling, nothing hath so great a tendency as absolute uncontrolled power. *Heatb* in loc.

b The metaphor from the wardrobe, when the excellence of the *fabian* makes out for the defect of the colour. *W.*— But *Heatb* condemns this note of *W.*

and says, The sense is this ; Since our quarrel to *Cæsar* will admit of no pretext, if we found it on the character in which he hath hitherto appeared, we must represent it in this light, that if he should augment his power, which is the point he is evidently driving at, he would certainly run into these and these extremities, &c. *Heatb* in loc.

Enter

ACT II. SCENE I.

47

Enter Lucius.

Luc. The taper burneth in your closet, fir.
Searching the window for a flint, I found
This paper, thus seal'd up; and I am sure,
It did not lye there, when I went to bed.

[Gives him the letter.

Bru. Get you to bed again, it is not day.
Is not to-morrow, boy, the *ides* of *March*?

Luc. I know not, fir.

Bru. Look in the calendar, and bring me word.

Luc. I will, fir.

Bru. The exhalations, whizzing in the air,
Give so much light, that I may read by them.

[Opens the letter, and reads.

Brutus, thou sleep'st; awake, and see thyself.

Shall Rome—Speak, strike, redress.

Brutus, thou sleep'st; awake—

Such instigations have been often dropt,
Where I have took them up.

Shall Rome— Thus must I piece it out;
Shall *Rome* stand under one man's awe? What, *Rome*?
My ancestors did from the streets of *Rome*
The *Tarquin* drive when he was call'd a king.

^c The fo's, R. and P. read *first* for the *ides* of *March*, as he supposed. For *ides*.—We should read *ides*: For we can never suppose the speaker to have lost *none*: each, so that the 15th of *March* was the *ides* of that month. *W.*

^d The fo's read, *Shall Rome, &c. speak, strike, redress.*

^e The fo's, *Shall Rome, &c.* Thus must I piece it out.

Speak,

Speak, strike, redress—^f Am I entreated
To speak, and strike?—O *Rome*, I make ^g thee promise;
If the redress will follow, thou ^h receivest
Thy full petition at the hand of *Brutus*.

Enter Lucius.

Luc. Sir, *March* is wasted ⁱ fourteen days. [*Knock within.*]

Bru. 'Tis good. Go to the gate, somebody knocks.

[^h Exit *Luc.*]

Since *Cassius* first did whet me against *Cæsar*,
I have not slept.

Between the acting of a dreadful thing,
And the first motion, all the interim is
Like a phantasma, or a hideous dream:

ⁱ The genius, and the mortal instruments,

Are

^f P. alters thus, *Am I entreated then*,
&c. followed by the rest, except *J.* and
C.

^g The 2d and 3d fo's, *the* for *thee*.

^h So the fo's and C; the rest, *re-
ceive'st*.

ⁱ The fo's, R. and P. read *fifteen
days*.—It was wasted but fourteen days;
this was the dawn of the 15th, when
the boy made his report. T.

^h This direction first put in by T.

ⁱ W. says, "Kingdoms, in the *Pagan*
"theology, besides their *good*, had their
"evil *genius*'s, likewise; represented
"here, with the most daring stretch of
"fancy, as sitting in consultation with
"the conspirators, whom he calls their
"mortal instruments." But *Heath* says,
"By the *genius*, is meant the presiding

"ruling principle in the human mind,
"the *λογιστικόν* of the Stoicks, the ra-
"tional and immortal part. By the
"mortal instruments, I understand the
"whole tribe of passions, affections,
"and emotions, the subordinate power
"of the human constitution, termed
"mortal, because they were supposed to
"be so, as deriving their origin from
"the mortal body, and in great mea-
"sure depending upon it for their con-
"tinuance and prevalence; and termed
"instruments too, because in ordinary
"mortality, who have not reached the
"heights of consummate undisturbed
"stoical wisdom, they are in most cases
"the very principles which excite and
"determine to action and execution,
"and the counsellors by which the
"presiding

Are then in council ; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Enter Lucius.

Luc. Sir, 'tis your brother *Cassius* at the door,
Who doth desire to see you.

Bru. Is he alone ?

Luc. No, fir, there are ^m more with him.

" perfidious principle suffers itself to be
" guided. These are represented as
" being all of them, during the dreadful
" period here described, in a state of total
" anarchy, sedition and mutual dis-
" sension, and the mind as torn and
" convulsed by the various and contrary
" efforts of hope, fear, ambition, self-
" preservation, private friendship, love
" of the public, resentment, envy, and
" in short every other passion that can
" be supposed to influence the human
" breast on so important and interesting
" an occasion." *Heath* in loc.

Mr. Smith, in *Grey's* notes, proposes
instrument for instruments; and explains
" the mortal instrument, the man, with
" all his bodily, that is, earthly pas-
" sions, such as envy, pride, &c. the
" genius being the soul or spirit." *Grey*
in loc.

But why should *Shakespeare*, in this
place particularly, use *genius* for *soul* or
spirit? *Spirit* would have measured as
well; so would *soul* with a small ad-
dition, *The soul, and all the mortal instru-*

ments. It is certainly a good rule in cri-
ticism, to understand words in such a
meaning as the author generally uses
them, provided they will make sense in
the passages where they are found. And
why may not *genius* be here taken in the
meaning in which *Shakespeare* generally
uses it, viz. an invisible being, presiding
over the affairs, not only of particular
kingdoms, but of particular men? Al-
lowing this, the meaning then will be,
The *genius* that presides over the man,
and all the powers of body and mind that
the man possesses, which are the *instru-*
ments of action, called *mortal* because
belonging to the mortal man, *are then in*
council, being drawn together by the im-
portance of the business; and as, in an
insurrection, the whole kingdom, from
the sovereign to the lowest subject, is in
an universal commotion; so it is in this
little kingdom, man; the whole *state of*
man, from his governing *genius* to his
lowest faculty, is strenuously engaged,
and exerted.

^m The fo's, see.

D

Bru.

Bru. Do you know them?

Luc. No, sir; their hats are pluckt about their ears,
And half their faces buried in their ^a cloaks,
That by no means I may discover them
By any mark of favour.

Bru. Let ^o 'em enter.

[^p *Exit* Lucius.]

They are the faction. O conspiracy,
Sham'st thou to shew thy dangerous brow by night,
When evils are most free? O then, by day,
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, conspiracy;
Hide it in smiles and affability:
For if thou ^a path, thy native semblance on,
Not *Erebus* itself were dim enough,
To hide thee from prevention.

^a The three last fo's, *R.* and *P.* *cloaks*
for *cloaks*.

^o So the three first fo's; the rest, *them*
for *'em*.

^p This direction not in the fo's.

^q *P.* alters *path* to *marsh*; followed by

H. But *path* is here a verb, agreeable to
Shakespeare's custom of converting sub-
stantives into verbs.

SCENE

ACT II. SCENE II.

31

SCENE II.

Enter Cassius, Calpurnia, Decius, Cinna, Metellus, and Trebonius.

Cas. I think we are too bold upon your rest :
Good-morrow, *Brutus* ; do we trouble you ?

Bru. I have been up this hour, awake all night.
Know I these men, that come along with you ?

[* *Aside to Cas.*

Cas. Yes, every man of them ; and no man here,
But honours you : and every one doth wish,
You had but that opinion of yourself,
Which every noble Roman bears of you.
This is *Trebonius*.

Bru. He is welcome hither.

Cas. This, *Decius Brutus*.

Bru. He is welcome too.

Cas. This, *Calpurnia* ; this, *Cinna* ;
And this, *Metellus Cimber*.

Bru. They all are welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night ?

* The fo's, *Enter the Conspirators, Calpurnia, G.*
Sen, &c.

* G. reads, *This, Calpurnia ; Cinna this ;*

* This direction not in the fo's or *and this, Metellus Cimber.*

^b *Cæs.* Indeed, he is not fit.

Dec. Shall no man else be touch'd, but only *Cæsar*?

Cæs. *Decius*, well urg'd; I think it is not meet,

Mark Antony, so well belov'd of *Cæsar*,

Should out-live *Cæsar*: we shall find of him

A shrewd contriver; and you know, his means,

If he improve them, may well stretch so far,

As to annoy us all; which to prevent,

Let *Antony* and *Cæsar* fall together.

Bru. Our course will seem too bloody, *Caius Cassius*,

To cut the head off, and then hack the limbs;

Like wrath in death, and envy afterwards:

For *Antony* is but a limb of *Cæsar*.

^c Let us be sacrificers, but not butchers, ^d *Caius*.

We all stand up against the spirit of *Cæsar*;

And in the spirit of ^e men there is no blood:

O that we then could come by *Cæsar's* ^f spirit,

And not dismember *Cæsar*! But, alas!

Cæsar must bleed for it: And, gentle friends,

Let's kill him boldly, but not wrathfully;

Let's carve him as a dish fit for the gods,

Not hew him as a carcass fit for hounds:

And let our hearts, as subtle masters do,

Stir up their servants to an act of rage,

^b *H.* gives this speech of *Cæsar* to *Decius*.

^e So all before *P*; he and all after, except *C*, read *men* for *men*.

^c The *fo*'s and *R.* *Let's* for *Let us*.

^f The three last *fo*'s and *R.* *spirits* for

^d *P.* and *H.* omit *Caius*; *R.* *Cassius* spirit.
for *Caius*.

And after seem to chide s' em. This shall make
 Our purpose necessary, and not envious :
 Which so appearing to the common eyes,
 We shall be call'd purgers, not murderers.
 And for *Mark Antony*, think not of him ;
 For he can do no more than *Cæsar's* arm,
 When *Cæsar's* head is off.

Caf. Yet I^h fear him :

Forⁱ in the ingrafted love he bears to *Cæsar*—

Bru. Alas, good *Cassius*, do not think of him :
 If he love *Cæsar*, all that he can do
 Is to himself ; take thought, and die for *Cæsar* :
 And that were much he should ; for he is given
 To sports, ^k to wildness, and much company.

Treb. There is no fear in him ; let him not die ;
 For he will live, and laugh at^l this hereafter. [*Clock strikes.*]

Bru. Peace, count the clock.

Caf. The clock hath stricken three.

Treb. 'Tis time to part.

Caf. But it is doubtful yet,

Whether *Cæsar* will come forth to-day, or no :
 For he is superstitious grown of late,
 Quite from the main opinion he held once
 Of^m fantasy, of dreams, and ceremonies :
 It may be, these apparent prodigies,
 The unaccustom'd terror of this night,

s So the three first fo's ; the rest,
 sben for 'em.

l R.'s octave, as for this.

h P. and all after insert do after I. the rest, If for Whether.

m So the fo's and R ; C. Who's ;

i H. omits in.

n H. fantastical.

k R.'s octave, and for so.

Yet I insisted; yet you answer'd not;
 But, with an angry, ^x ~~wat~~ ^{sure} of your hand,
 Gave sign for me to leave you: So I did,
 Fearing to strengthen that impatience,
 Which seem'd too much enkindled; and withal,
 Hoping it was but an effect of humour,
 Which sometime hath his hour with every man.
 It will not let you eat, nor talk, nor sleep;
 And could it work so much upon your shape,
 As it hath much prevail'd on your condition,
 I should not know you, *Brutus*. Dear my lord,
 Make me acquainted with your cause of grief.

Bru. I am not well in health, and that is all.

Por. *Brutus* is wise; and were he not in health,
 He would embrace the means to come by it.

Bru. Why so I do. Good *Portia*, go to bed.

Por. Is *Brutus* sick; and is it physical
 To walk unbraeed, and suck up the humours
 Of the ^y dank morning? What, is *Brutus* sick;
 And will he steal out of his wholesome bed,
 To dare the vile contagion of the night,
 And tempt the rheumy and unpurged air
 To add unto ^z his sickness? No, my *Brutus*;
 You have some sick offence within your mind,
 Which, by the right and virtue of my place,
 I ought to know of: And upon my knees,
 I ^a charm you, by my once commended beauty,
 By all your vows of love, and that great vow

^x The fo's. ~~wat~~ for ~~the~~ ~~casture~~.

^z The first f. bit for bis.

^y The three last fo's and R.'s octavo,

^a P. and H. charge for charm.

dark for dank.

Which

Which did incorporate and make us one,
That you unfold to me, your self, your half,
Why you are heavy; and what men to-night
Have had resort to you; for here have been
Some six or seven, who did hide their faces
Even from darkness.

Bru. Kneel not, gentle *Pertio*. [^b *Raising her.*]

Por. I should not need, if you were gentle *Brutus*.
Within the bond of marriage, tell me, *Brutus*,
Is it excepted, I should know no secrets
That appertain to you? Am I your self,
But as it were in sort, or limitation?
To keep with you at meals, ^c comfort your bed,
And talk to you ^e sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more,
Pertio is *Brutus*' harlot, not his wife.

Bru. You are my true and honourable wife,
As dear to me, as are the ruddy drops
That visit my sad heart.

Por. If this were true, then should I know this secret.
I grant I am a woman; but withal,
A woman that lord *Brutus* took to wife:
I grant I am a woman; but withal,
A woman well reputed, *Cato*'s daughter:
Think you, I am no stronger than my sex,
Being so father'd, and so husbanded?
Tell me your counsels, I will not disclose ^f 'em:

^b This direction first given by C.

^c P. and H. omit *sometimes*.

^e First f. *the* for *she*.

^f So the three first fo's; the rest, *them*

^d T. H. and J. *comfort* for *comfort*. for 'em.

I have

I have made strong proof of my constancy,
 Giving myself a voluntary wound
 Here, in the thigh: Can I bear that with patience,
 And not my husband's secrets?

Br. O ye gods,

Render me worthy of this noble wife! [*Knock within.*]
 Hark, hark! one knocks: *Portia*, go in a while;
 And by-and by thy bosom shall partake
 The secrets of my heart;
 All my engagements I will construe to thee,
 All the character of my sad brows.
 Leave me with haste. [*Exit Portia.*]

Enter Lucius and Ligarius.

Luc., ^g who 's that knocks?

Luc. Here is a sick man that would speak with you.

Br. *Caius Ligarius*, that *Metellus* spake of.—

Boy, stand aside.—^h [*Exit Luc.*] *Caius Ligarius*, how?

Lig. Vouchsafe good-morrow from a feeble tongue.

Br. O what a time have you chose out, brave *Caius*,
 To wear a kerchief? Would you were not sick!

Lig. I am not sick, if *Brutus* have in hand
 Any exploit worthy the name of honour.

Br. Such an exploit have I in hand, *Ligarius*,
 Had you ⁱ a healthful ear to hear of it.

Lig. By all the gods ^k that *Romans* bow before,
 I here discard my sickness. Soul of *Rome*,

^g So the fo's and R; P. reads *who 's* \ ⁱ So the three first fo's and C; the rest,
 there, *that knocks?* followed by all till C. ^h *an* for *a*.

who, reads *who 's that that knocks?*

^h This direction first put in by C.

^k So the fo's and C; the rest, *the* for
that.

ACT II. SCENE IV.

Brave son, deriv'd from honourable loins,
Thou, like an exorcist, hast conjur'd up
My mortified spirit. Now bid me run,
And, I will strive with things impossible;

¹ Yea, get the better of them. What 's to do?

Bru. A piece of work, that will make sick men whole.

Lig. But are not some whole, that we must make sick?

Bru. That ² must we also. What it is, my *Caesar*,
I shall unfold to thee, as we are going,
To whom it must be done.

Lig. Set on your foot;

And with a heart new fir'd, I follow you,
To do I know not what: but it sufficeth,
That *Brutus* leads me on. ³

Bru. Follow me then.

Exeunt.

SCENE IV.

Caesar's Palace.

Thunder and lightning. Enter Julius Caesar in his night-gown.

Caes. Nor heaven, nor earth, have been at peace to-night:
Thrice hath *Calphurnia* in her sleep cry'd out,
Help, ho! they murder *Caesar*. Who 's within?

¹ *R.* and *P.* *Yea* for *Yea*.

² *T.*'s duodecimo, *W.* and *J.* *we must*
for *must we*.

³ Here the fo's and *R.* direct *Thunder*.

⁴ This Scene II. in *R.* and *G.*

⁵ No description of the scene in the
fo's.

⁶ So the fo's and *R.*; the rest only in
his night-gown.

Enter

Enter a Servant.

Ser. My lord?

Cæs. Go bid the priests do present sacrifice,
And bring me their opinions of fœcids.

Ser. I will, my lord.

[Exit Servants.]

Enter Calphurnia.

Cal. What mean you, *Cæsar*? Think you to walk forth?
You shall not stir out of your house to-day.

Cæs. *Cæsar* shall forth: the things that threaten'd me
Ne'er lookt but on my back; when they shall see
The face of *Cæsar*, they are vanisht.

Cal. *Cæsar*, I never stood on ceremonies:
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Whose doings most horrid fights seen by the watch.
A lions hath whelped in the streets;
And graves have yawn'd, and yielded up their dead:
Fierce fiery warriors fight upon the clouds,
In ranks, and squadrons, and right form of war,
Which drizzled blood upon the capitol:
The noise of battle 'hurtled in the air,
Horses 'did neigh, and dying men 'did groan;
And 'ghosts did shriek and squeal about the streets.
O *Cæsar*, these things are beyond all use;
And I do fear them.

Cæs. What can be avoided,
Whose end is purpos'd by the mighty gods?

* The three last fo's and R. hurried for
hurled.

* The first f. do for did.
† The fourth f. ghost for ghosts.

ACT II. SCENE IV.

63

Yet *Cæsar* shall go forth : for these predictions
Are to the world in general, as to *Cæsar*.

Cal. When beggars die, there are no comets seen ;
The heavens themselves blaze forth the death of princes.

Cæs. Cowards die many times before their deaths ;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear ;
Seeing that death, a necessary end,
Will come, when it will come.

Enter a Servant.

What say the "augurers ?

Ser. They would not have you " to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast. "

Cæs. The gods do this in shame of cowardice :
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear :
" No, *Cæsar* shall not : Danger knows full well,
That *Cæsar* is more dangerous than he.
We " are two lions, litter'd in one day,
And I the elder and more terrible ;
And *Cæsar* shall go forth.

Cal.

" So the f's; R. and O; the rest, as-
gurs for augurers.

" The fourth f. omits so.

x Here T. W. and Y. direct [the]
Seruant.

y This intercept of *Cæsar's* speech is
omitted in P. and H.'s text, but preserved
in their margin.

" For *are* the 12th and 22nd fo's read
beart; the 34th and 44th *beart*; R. and P.
in his margin; *beart* T. H. in his mar-
gin, W. and Y. *are*. *are* is Spens's
emendation; and here I think is not
improper to emend the passage in his
Critical Observations; as it contains an insep-
able

Cal. Alas, my lord,
Your wisdom is consum'd in confidence.
Do not go forth to-day: call it my fear,
That keeps you in the house, and not your own.
We 'll send *Mark Antony* to the senate-house;
And he^a shall say, you are not well to-day:
Let me, upon my knee, prevail in this.

Cæs. *Mark Antony* shall say, I am not well;
And for thy humour, I will stay at home.

^b *Enter Decius.*

Here 's *Decius Brutus*, he shall tell them so.

Dec. Cæsar, all hail! Good morrow, worthy *Cæsar*:
I come to fetch you to the senate-house.

ble argument for minuteness in an editor, and tends to a vindication of the method pursued in this present edition.

It may be proper, (says he) in order to ascertain some readings in our author, just to observe, that in the reign of queen *Elizabeth* the scholars wrote *amiciant*, *cault*, *chaunor*, &c. keeping to the broader manner of pronunciation; and added a letter often to the end of words, as *sunne*, *reflesse*, &c. sometimes to give them a stronger tone as, *doe*, *woe*, *me*, &c.—As trifling as these observations may appear, yet they are not to be too slightly passed over by our critic. There is a corrupted passage in *Shakespeare*, which may hence be more truly than hitherto corrected. In *Julius Cæsar*, Act II. the old writing was thus:

“ Danger knows still well

“ That *Cæsar* is more dangerous than He.

“ WE ARE two lions, litter'd in one day,
“ And I the elder and more terrible;
“ And *Cæsar* shall go forth.”

There was some stroke of the pen at the end of the letter *e*, which made the printer mistake it for an *b*: so he gave it us, “ WE HEARE two lions litter'd in one day.”

Mr. Th. reads very ingeniously, “ WE WERE two lions, &c.” But my reading is nearer the traces of the original, and the stopping gives a greater propriety to the sentence. Besides, accuracy is of the very essence of criticism. *Crit. Obs.* on *Shakespeare*, 2d edit. p. 176.

C. reads after *Upton*.

^a So the fo's and C; the rest, will for *sh*!

^b In *P. H. W.* and *J.* the fifth scene begins here at the entrance of *Decius*.

Cæs.

ACT II. SCENE IV.

Cæs. And you are come in very happy time,
To bear my greeting to the senators,
And tell them, that I will not come to-day;
Cannot, is false; and that I dare not, falser;
I will not come to-day, tell them so, *Decius*.

Cal. Say, he is sick.

Cæs. Shall *Cæsar* send a lie?
Have I in conquest stretch'd mine arm so far,
To be afraid to tell grey-beards the truth?—
Decius, go tell them, *Cæsar* will not come.

Dec. Most mighty *Cæsar*, let me know some cause,
Lest I be laugh'd at, when I tell them so.

Cæs. The cause is in my will, I will not come,
That is enough to satisfy the senate.

But for your private satisfaction,
Because I love you, I will let you know.

Calphurnia here, my wife, stays me at home:
She dreamt to-night, she saw my statue,
Which like a fountain, with a hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings and portents,
And evils imminent; and on her knee
Hath begg'd, that I will stay at home to-day.

^c So the three first fo's and C; the rest,
afraid for fear'd.

^d For to-night the 2d f. reads to night;
R. and all after, except C. last night.

^e H. reads,

— statue, which
Like to a fountain, &c.

C. reads,

— statue, Decius,

Which like a fountain, &c.

^f So the fo's and R; the rest read,
These she applies for warnings, &c. except
C. who reads, And these she does apply
for warnings, portents, &c.

^g H. W. and C. Of for And.

E

Dec.

Dec. This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling *Romans* bath'd,
Signifies, that from you great *Rome* shall suck
Reviving blood; and that great men shall press
For tinctures, stains, relics, and ^h cognifance.
This by *Calphurnia's* dream is signify'd.

Cæs. And this way have you well expounded it.

Dec. I have, when you have heard what I can say;
And know it now: The senate have concluded
To give, this day, a crown to mighty *Cæsar*,
If you shall send them word, you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say,
Break up the senate till another time,
When *Cæsar's* wife shall meet with better dreams.
If *Cæsar* hide himself, shall they not whisper,
Lo, *Cæsar* is afraid?
Pardon me, *Cæsar*, for my dear dear love
To your proceeding bids me tell you this;
And reason to my love is liable.

Cæs. How foolish do your fears seem now, *Calphurnia*!
I am ¹ ashamed I did yield to them.—
Give me my robe, for I will go: [² To an attendant.
Enter Brutus, Ligarius, Metellus, Casca, Trebonius, Cinna,
and Publius.

And look where *Publius* is come to fetch me.

^h H. cognifance.

¹ W. ashamed.

² This direction first put in by G.

A. C. T. II. SCENE IV.

692

Pub. Good morrow, *Cæsar*.

Cæf. Welcome, *Publius*.—

What, *Brutus*, are you stirr'd so early too?—

Good morrow, *Cæsa*.—¹ *Caius Ligarius*,

Cæsar was ne'er so much your enemy,

As that same ague which hath made you lean.—

What is 't o' clock?

Bru. Cæsar, 'tis = stricken eight.

Cæf. I thank you for your pains and courtesy.

Enter Antony.

See! *Antony*, that revels long o' nights,

Is notwithstanding up.— Good morrow, *Antony*.

Ant. So to most noble *Cæsar*.

Cæf. Bid them prepare within.— [² *To an Attendant.*]

I am ° to blame to be thus waited for.

Now, *Cinna*—Now, *Metellus*—What, *Trebonius*!

I have an hour's talk in store for you;

Remember that you call on me to-day;

Be near me, that I may remember you.

Treb. Cæsar, I will:—and so near will I be, [³ *Aside.*]
That your best friends shall wish I had been further.

Cæf. Good friends, go in, and taste some wine with me;
And we, like friends, will straitway go together.

Bru. That every like is not the same, O *Cæsar*, [⁴ *Aside.*]
The heart of *Brutus* yearns to think upon. [*Exeunt.*]

¹ *H.* reads, *Oh! Caius*, &c.

² *J.* *stricken.*

³ This direction first given by *C.*

⁴ Two first fo's, *see.*

² This direction first given by *R.*

³ This direction first given by *P.*

JULIUS CÆSAR.

SCENE V

** A Street near the Capitol.*

Enter Artemidorus: reading a paper.

Cæsar, beware of Brutus, take heed of Cassius, come not near Calpurnia, have an eye to Cinna, trust not Trebonius, mark well Metellus Cimber, Decius Brutus loves thee not, thou hast wrong'd Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about thee: Security gives way to conspiracy. The mighty gods defend thee!

Thy lover, Artemidorus.

Here will I stand, till *Cæsar* pass along,
And as a suitor will I give him this.
My heart laments, that virtue cannot live
Out of the teeth of emulation.
If thou read this, O *Cæsar*, thou may'st live;
If not, the fates with traitors do contrive.

[** Exit.*

** In R. and C. Scene III; in P. H. W. and J. Scene VII.*

** No description of the Scene in the fo's; R. P. and H. call it, the street, omitting near the capitol.*

† Reading a paper is first added by R.

‡ The fo's and C. you for thee.

*‡ Here, according to the strictness of scenical representation, the direction, instead of *Exit*, should have been *Scene closes*; for *Artemidorus* says, *Here will I stand, till Cæsar pass along, &c.* which resolution of his is contradicted by his making an *Exit*.*

SCENE

ACT II. SCENE VI.

69

SCENE VI.

' Another part of the same Street, before Brutus's House.

Enter Portia and Lucius.

Por. I prithee, boy, run to the senate-house,
Stay not to answer me, but get thee gone:
Why dost thou stay?

Luc. To know my errand, madam.

Por. I would have had thee there, and here again,
Ere I can tell thee what thou should'st do there.—
O constancy, be strong upon my side,
Set a huge mountain 'tween my heart and tongue;
I have a man's mind, but a woman's ² might.
How hard it is for women to keep counsel!—
Art thou here yet?

Luc. Madam, what should I do?
Run to the capitol, and nothing else?
And so return to you, and nothing else?

Por. Yes, bring me word, ³ boy, if thy lord look well;
For he went sickly forth: And take good note,
What *Cæsar* doth, what suitors press to him.
Hark, boy! what noise is that?

Luc. I hear none, madam.

¹ In C. Sc. IV.

² C. alters *wight* to *heart*.

³ This description of scene first given
by C.

⁴ The fourth f. omits *boy*.

JULIUS CÆSAR.

A C T III.

S C E N E I.

¹ *The Street leading to the Capitol,*

Flourish. Enter Cæsar, Brutus, Cassius, Casca, Decius, Metellus, Trebonius, Cinna, Antony, Lepidus, Artemidorus, ² Publius, ¹ Popilius, and the ^m Soothsayer.

Cæs. THE ides of *March* are come.
Sooth. Ay, *Cæsar*; but not gone.

Art. Hail, *Cæsar*! Read this schedule.

Dec. *Trebonius* doth desire you to o'er-read,
At your best leisure, this his humble suit.

Art.

¹ There is no description of the scene in the fo's; *R. P.* and *C.* describe it, *The capitol*; *H.* *The entrance into the capitol*; *T. W.* and *J.* *The street before the capitol*; and *the capitol open*. But it is evident that these are all improper descriptions. For, according to the first, it is absurd to make the capitol the scene of what passes in the street; *Cassius* says, *What, urge you your petitions in the street?* and still more absurd, when he bids them *Come to the capitol*, to suppose them in the

capitol already. Or, if by the capitol be meant the outside of the capitol, as explained by the two last descriptions, it is still improper to suppose that the business, which is hereafter to be transacted within the capitol, may be commodiously heard and seen by an audience to whom the outside only of the capitol is presented, and who, in that case, can but see and hear through the door-way. Besides, if the scene be supposed the entrance into the capitol, *Cassius* would
to utter

A. C T III. S C E N E I.

73

Art. O *Cæsar*, read mine first; for mine's a suit
That touches *Cæsar* nearer: Read it, ^a great *Cæsar*.

Cæs. What touches us ourself, shall be last serv'd.

Art. Delay not, *Cæsar*; read it instantly,

better have said, *What urges you your petitions at the door? Come into th' capitol.*

I have therefore presumed to make what is done without and within the capitol, two distinct scenes, as I believe *Shakespeare* intended. Nor is it necessary to fix the first scene close to the capitol, but rather more consonant with several passages in the foregoing act that it should be at some distance. In scene fifth of the second act *Artemidorus* says, *Here will I stand, till Cæsar pass along,* &c. which implies that the part of the street where he had fixed himself was at some distance from the capitol; for if it was at the entrance of the capitol, he would with more propriety have said, *Here will I stand, till Cæsar shall arrive.* And in the same act, scene 6, before *Brutus's* house (which is understood to be at a considerable distance from the capitol by *Portia's* words to *Lucius*,

*Prithee listen well:
I heard a bustling rumour like a fray,
And the wind brings it from the capitol.*
The Soothsayer says,

Here the street is narrow:
The throng that follows *Cæsar* at the
heels,

Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I'll get me to a place more void, and
there

Speak to great *Cæsar* as he comes along.
Now for any thing that appears in this last speech, the Soothsayer might be supposed to remove to a place more remote from the capitol than *Brutus's* house was; for his only reason for removing from thence was, because the street there was narrow. But admitting that he removed nearer the capitol, yet the sense of his words makes it unlikely he should station himself at the entrance of the capitol, which he might reasonably expect would be more crowded than any other part of the street. Again, if he had designed to station himself at the entrance of the capitol, he would with greater accuracy have said,
I'll to the door o' th' capitol, and there
Speak to great *Cæsar* as he enters in.

^k The three last fo's, *R.* and *P.* omit *Publius* in the entrance, but make him speak in the scene.

^l The first f. omits *Popilius*.

^m *R.'s* duodecimo and *P. Soothsayers.*

ⁿ *P.* and *H.* omit *great*.

Cæs.

Cæs. What, is the fellow mad ?

Pub. Sirrah, give place.

Cæs. What, urgt you your petitions in the street ?
Come to the capitol. [° *Exeunt.*

S C E N E II.

The Capitol.

The Senate sitting. Enter Cæsar and the rest, as in the foregoing Scene. Senate rises. Cæsar moves towards his Seat.

Pop. I wish your enterprize to-day may thrive.

[° *Aside to Cæs.*

Cæs. What enterprize, *Popilius* ?

Pop. Fare you well.

[¹ *Follows Cæsar.*

Brut. What said *Popilius Lena* ?

[² *Aside to Cassius.*

Cæs. He wish'd to-day our enterprize might thrive.

I fear our purpose is discovered.

• It is needless to say, that this direction, and the rest that are made necessary by altering the scenes, are not in any edition before. C. here directs, *Artemidorus is push'd back*: which would have been proper enough, supposing the scene to be the street; but as C. supposes the scene to be the capitol, and *Artemidorus in the entrance, amid a throng of people*, and whom, in this case, we must imagine to be pressing after *Cæsar* into the capitol, it is very

inconsistent, he should be bidden to come to the capitol, and yet pushed back.

° This direction in no edition before.

¹ Here C. directs [*leaves him, and joins Cæsar.* But *Popilius* does not yet join *Cæsar*, nor has he join'd him three speeches after, when *Brutus* says, *Look how he makes to Cæsar, &c.* The rest have no direction.

² This direction in no edition before.

Brut.

ACT III. SCENE II.

75

Bru. Look how he makes to *Cæsar*; mark him,
Cæs. *Cæsa*, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known,
Cassius or *Cæsar* never shall turn back,
 For I will slay myself.

[^a *Cæsar* being arrived at his seat, *Popilius*
 whispers him and *Julius*.]

Bru. *Cassius*, be constant:
Popilius Lena speaks not of our purposes;
 For look, he smiles, and *Cæsar* doth not change.
Cæs. *Trebonius* knows his time; for look you, *Brutus*,
 He draws *Mark Antony* out of the way.

[^a *Exeunt Antony and Trebonius* conversing. *Cæsar* and the
 Senate being seated, *Metellus* advances towards *Cæsar*.]

Dec. Where is *Metellus Cimber*? Let him go,
 And presently prefer his suit to *Cæsar*.

Bru. He is address: press near and second him.

Cin. Cæsa, you are the first that rear your hand.

[*The Conspirators* follow *Metellus*, and range themselves
 about *Cæsar*.]

Cæs. Are we all ready? What is now amis,
 That *Cæsar* and his Senate must redress?

Met. Most high, most mighty, and most puissant *Cæsar*,
Metellus Cimber throws before thy seat [x *Knelling*.]
 An humble heart.

Cæs. I must prevent thee, *Cimber*.

^a Not this.

^v The fo's, R. P. T. W. and J. rear

^t T. H. W. and J. purpose for pur-

pose rear.

posse.

^x No direction in the fo's. C. directs

ⁿ No direction in any edition before

[prostrating himself.]

These couchings, and these lowly & courtesies,
 Might ² fire the blood of ordinary men,
 And turn pre-ordinance, and first decree,
 Into the ³ lane of children... Be not fond,
 To think that *Cæsar* bears such rebel blood,
 That will be thaw'd from the true quality
 With that which melteth fools; I mean, sweet words,
 Low-crooked court'ies, and base spaniel fawning.
 Thy brother by decree is banished:
 If thou dost bend and pray and fawn for him,
 I spurn thee like a cur out of my way.
 Know, *Cæsar* doth not wrong, nor without cause
 Will he be satisfied.

¹ So the two first fo's and C; the fourth f. and R. ² octavo, *curties*; the rest, *courtesies*.

² *W.* reads *fire* for *fire*; "Submission," says he, does not *fire* the blood, but melts it to compassion; or, as he says just after, *thaw* it. So afterwards in this play he says, "The power of speech to stir men's bloods,"

W.

But is it not *fire*, that *stirs*, *melt*s, and *thaw*s?—*Fire* is a term made use of to express the moving or kindling all the passions; and *fire* is very unluckily pitched upon to supply it's place in this passage, being more properly applied to the turbulent and boisterous passions; in *Othello* we read, the *spirit-stirring drum*; and the sense of *fire* in the passage above-quoted by *W.* is not to *fire* compassion, but revenge, as is plain by

what follows,

I only speak right on.

I tell you that, which you yourselves do know;

Shew you sweet *Cæsar*'s wounds, poor, poor, dumb mouths!

And bid them speak for me. But were I *Brutus*,

And *Brutus*, *Antony*, there were an *Antony*

Would *ruffle up your spirits*, and put a tongue

In every wound of *Cæsar*, that should *move*

The stones of Rome to rise and mutiny.

So that to *fire men's bloods*, to *ruffle their spirits*, and to *move to insurrection and mutiny*, are all of them phrases which here signify to inspire them with revenge of *Cæsar*'s death.

³ *J.* conjectures *low* for *lane*.

Met.

Met. Is there no voice more worthy than my own,
To sound more sweetly in great *Cæsar's* ear,
For the repealing of my banish'd brother?

Bru. I kiss thy hand, but not in flattery, *Cæsar*;
Desiring thee, that *Publius Cimber* may
Have an immediate freedom of repeal.

Cæs. What, *Brutus*!

Cæs. Pardon, *Cæsar*; *Cæsar*, pardon:
As low as to thy foot doth *Cassius* fall,
To beg enfranchisement for *Publius Cimber*.

Cæs. I could be well mov'd, if I were as you;
If I could pray to move, prayers would move me:
But I am constant as the northern star;
Of whose true, fixt, and resting quality,
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire, and every one doth shine;
But there's but one in all doth hold his place:
So in the world, 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive,
Yet in the number, I do know but one
That unassailable holds on his rank,
Unshak'd of motion; and that I am he,
Let me a little shew it, even in this;
That I was constant *Cimber* should be banish'd
And constant do remain to keep him so.

^b The second *f.* *love* for *low*.

^d *J.* conjectures *rest* for *rank*.

^c The ten following lines are omitted
by *P.* and *H.* in their text, but preserved
in the margin.

^e *Upton* conjectures *motion* for *motion*.
Crit. Obs. Book ii. Sect. 10.

His time of fearing death.—^a Stoop, *Romans*, stoop,
 And let us bathe our hands in *Cæsar's* blood
 Up to the elbows, and besmear our swords;
 Then walk we forth even to the market-place,
 And, waving our red weapons o'er our heads,
 Let 's all cry peace, freedom, and liberty!

^a P. gives the remainder of this speech to *Cæsa*, because he thinks nothing is more inconsistent with *Brutus's* mild and philosophical character: and is followed by *W.* In answer to this, *T.* tells us that *Shakespeare* is strictly copying a fact in history, and that *Plutarch*, in the life of *Cæsar*, says, "*Brutus* and his followers, *being yet hot with the murder*, marched in a body from the senate-house to the *capitol*, with *their drawn swords*, with an air of confidence and assurance." And in the life of *Brutus*, "*Brutus* and his party betook themselves to the *capitol*, and in their way *showing their hands all bloody*, and their naked *swords, proclaimed liberty* to the people." But *T.* has offered nothing to the purpose against *P.'s* emendation; for the question is not whether *Brutus*, with the rest of his party, bathed his hands in *Cæsar's* blood; but whether *Shakespeare* intended him the first mover to this *unseemly* action (as *P.* seems to think it) by putting the controverted words into his mouth. Yet, after what *Upton* has written on this passage no one can scruple giving these lines to *Brutus*. "The philosophical character of *Brutus*, says

" he, bids you expect consistency and steadiness from his behaviour: he thought the killing of *Antony*, what *Cæsar's* assassination was resolved on, would appear too bloody and unjust: Let us be *sacrificers*, but not butchers: Let 's carve him as a dish fit for the gods."
 " The hero, therefore, full of this idea of sacrificing *Cæsar* to his injured country, after stabbing him in the senate, tells the *Romans* to stoop, and besmear their hands and their swords in the blood of the sacrifice. This was agreeable to an ancient and religious custom. So in *Æschylus* we read, that the seven captains, who came against *Thebes*, sacrificed a bull, and dipped their hands in the gore, &c. And *Xenophon* tells us, that when the barbarians ratified their treaty with the *Greeks*, they made a sacrifice, and dipped their spears and swords in the blood of the victim. By this solemn action *Brutus* gives the assassination of *Cæsar* a religious air and turn, &c." Crit. Obs. 2d edit. p. 78.

Caf. Stoop then, and wash.—How many ages hence
 [P *Dipping their swords in Cæsar's blood.*

Shall this our lofty scene be acted ¹ over,
 In ² states unborn, and accents yet unknown!

³ *Bru.* How many times shall *Cæsar* bleed in sport,
 That now on *Pompey's* basis lyes along,
 No worthier than the dust!

⁴ *Caf.* So oft as that shall be,
 So often shall the knot of us be call'd
 The men that gave their country liberty.

Dec. ⁵ What, shall we forth?

Caf. Ay, every man away:
Brutus shall lead, and we will grace his heels
⁶ With the most boldest and best hearts of *Rome*.

Enter a Servant.

Bru. Soft, who comes here? ⁷ A friend of *Antony's*.

Ser. Thus, *Brutus*, did my master bid me kneel;

[⁸ *Kneeling.*

Thus did *Mark Antony* bid me fall down;
 And, being prostrate, thus he bad me say.
Brutus is noble, wise, valiant, and honest;
Cæsar was ⁹ mighty, bold, ¹⁰royal, and loving:

¹ There is no direction in the fo's and C.

² So the fo's, R. and C; the rest, o'er for ever.

³ The first f. *state* for *states*.

⁴ P. and H. have put this speech into *Cæsar's* mouth, without giving any reason for it.

⁵ And this into *Brutus's*, without giving a reason.

⁶ R. reads, *What, what shall we forth?*

⁷ R. P. and H. read, *With the most bold, and the best hearts, &c.*

⁸ P. and H. make the servant's speech begin here.

⁹ No direction in the fo's and C.

¹⁰ P. T. H. and W. read, *mighty, royal,*

bold and loving.

Say, I love *Brutus*, and I honour him;
 Say, I fear'd *Cæsar*, honour'd him, and lov'd him.
 If *Brutus* will vouchsafe, that *Antony*
 May safely come to him, and be resolv'd
 How *Cæsar* hath deserv'd to lye in death,
Mark Antony shall not love *Cæsar* dead
 So well as *Brutus* living; but will follow
 The fortunes and affairs of noble *Brutus*,
 Thorough the hazards of this untrod state,
 With all true faith. So says my master *Antony*.

Bru. Thy master is a wife and valiant *Roman*;
 I never thought him worse.
 Tell him, so please him come unto this place,
 He shall be satisfied, and by my honour,
 Depart untouch'd.

Ser. I'll fetch him presently. [Exit *Servant*.]

Bru. I know that we shall have him well to friend.

Cæs. I wish we may; but yet^a have I a mind
 That fears him much; and my misgiving still
 Falls shrewdly to the purpose.

^b Enter *Antony*.

Bru. But here comes *Antony*. — Welcome, *Mark Antony*.

Ant. O mighty *Cæsar*! dost thou lye so low?
 Are all thy conquests, glories, triumphs, spoils,
 Strunk to this little measure? Fare thee well. —
 I know not, gentlemen, what you intend,
 Who else must be let blood, who else is rank:
 If I myself, there is no hour so fit

^a P. 7. duobus, I'll for love I. ^b Here begins the third scene in P. 7.
 point 7.

ACT III. SCENE II.

33

As *Cæsar's* death's hour; nor no instrument
Of half that worth, as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if ^e you bear me hard,
Now, whilst your purpled hands do reek and smok,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no ^d mean of death,
As here by *Cæsar*, and by you cut off,
The choice and master spirits of this age.

Bru. O *Antony*, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands, and this our present act;
You see we do; yet see you but our hands,
And this the bleeding business they have done;
Our hearts you see not, they are pitiful;
And pity to the general wrong of *Rome*
(As fire drives out fire, so pity, pity)
Hath done this deed on *Cæsar*. For your part,
To you our swords have leaden points, *Mark Antony*,
Our arms ^e no strength of malice; and our hearts,
Of brothers' temper, do receive you in,
With all kind love, good thoughts, and reverence.

Cæs. Your voice shall be as strong as any man's,
In the disposing of new dignities.

Bru. Only be patient till we have appeas'd
The multitude, beside themselves with fear,

^a *W.* and *J.* *ye* for *you*.

^d The two first *fo's*, *T.* and *W.* *mean*; *P.* and *H.* *mean*.

^e So *C*; the *fo's* and *H.* for *we* read *thy*.

P. and the rest for *no strength* of read *except* from.

And then we will deliver you the cause,
 Why I, that did love *Cæsar* when I struck him,
 † Have thus proceeded.

Ans. I doubt not of your wisdom.
 Let each man render me his bloody hand,
 First, *Marcus Brutus*, will I shake with you;—
 Next, *Caius Cassius*, do I take your hand;—
 Now, *Decius Brutus*, yours;—now yours, *Metellus*;—
 Yours, *Cinna*;—and, my valiant *Casca*, yours;—
 Though last, not least in love, yours, good *Trebonius*.
 Gentlemen all, alas! what shall I say?
 My credit now stands on such slippery ground,
 That one of two bad ways you must conceit me,
 Either a coward, or a flatterer.—
 That I did love thee, *Cæsar*, O 'tis true:
 If then thy spirit look upon us now,
 Shall it not grieve thee, dearer than thy death,
 To see thy *Antony* making his peace,
 Shaking the bloody fingers of thy foes,
 Most noble! in the presence of thy corse?
 Had I as many eyes as thou hast wounds,
 Weeping as fast as they stream forth thy blood,
 It would become me better, than to close
 In terms of friendship with thine enemies.
 Pardon me, *Julius*! Here wast thou bay'd, brave ‡ hart,
 Here didst thou fall, and here thy hunters stand,

† For *Have thus proceeded* P. reads *cept* C.
 ‡ The three last so's, *beats for hart*.

^a Sign'd in thy spoil, and crimson'd in thy ¹ *Leibe* :—

² O world, thou wast the forest to this hart ;
And this indeed, O world, the ¹ heart of thee.—
How like a deer, ² stricken by many princes,
Dost thou here lye !

Caf. Mark Antony, —

Ant. Pardon me, Caius Cassius ;
The enemies of *Cæsar* shall say this ;
Then, in a friend, it is cold modesty.

*Caf. I blame you not for praising *Cæsar* so,*
But what compact mean you to have with us ?
Will you be prick'd in number of our friends ;
Or shall we on, and not depend on you ?

Ant. Therefore I took your hands ; but was indeed
*Sway'd from the point, by looking down on *Cæsar* :*
Friends am I with you all, and love you all ;
Upon this hope, that you shall give me reasons,
Why and wherein *Cæsar* was dangerous,

Bru. Or else ² were this a savage spectacle ;
Our reasons are so full of good regard,
That were you, *Antony*, the son of *Cæsar*,
You should be satisfied.

Ant. That 's all I seek :
And am moreover sutor, that I may
Produce his body to the market-place,

^a *R.*'s octave, *Sign'd* for *Sign'd*.

¹ So the fo's, *R. W. J.* and *C.* ; the rest, *death* for *Leibe*.

² The following lines of this speech are omitted by *P.* and *H.* in their text,

but preserved in the margin.

¹ The fo's and *R.* *hart* for *heart*.

² The first *f.* *straken* ; *C.* *strucken*.

³ *P.*'s duodecimo, *T. W.* and *J.* *sbis* were for *were this*.

And in the pulpit, as becomes a friend,
Speak in the order of his funeral.

Bru. You shall; *Mark Antony.*

Caf. Brutus, a word with you:

You know not what you do: Do not consent,
That *Antony* speak in his funeral:
Know you how much the people may be mov'd
By that which he will utter?

Bru. By your pardon—
I will myself into the pulpit first,
And shew the reason of our *Caesar's* death:
What *Antony* shall speak, I will protest
He speaks by leave and by permission;
And that we are contented *Caesar* shall
Have all the rites and solemn ceremonies,
And we will do our offices as usual:
It shall advantage us, than do us wrong.

Caf. I know not what may fall; I like it not.

Bru. *Mark Antony*, here, take you *Caesar's* body;
You shall not in your funeral speech blame us,
But speak all good you can of *Caesar*;
And say, you do't by our permission:
Else shall you not have any hand at all
About his funeral: And you shall speak
In the same pulpit where I am going
After my speech is ended.

Ant. Be it so;

I do desire no more.

^o This direction, not in fo's and C.
^p P. and all after, except C. due for reads, *Else, you shall not, &c. P. and H. You shall not else, &c.*

ACT III. SCENE II.

87

Bru. Prepare the body then, and follow us.

[*Exeunt all but Antony.*]

Ant. O pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers.
Thou art the ruins of the noblest man
That ever lived in the side of times,
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,
(Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue)
A curse shall light upon the limbs of men;
Domestic fury, and fierce civil strife,
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile, when they behold
Their infants quarter'd with the hands of war;
All pity choak'd with custom of fell deeds;
And *Cæsar's* spirit, ranging for revenge,
With *Ate* by his side, come hot from hell,
Shall in these confines, with a monarch's voice,
Cry *havock*, and let slip the dogs of war;
That this foul deed shall smell above the earth,

* Here begins the fourth scene in P.
H. W. and J.

** For *limbs* H. reads *kind*; W. *line*.
J. thinks it should be *loves*, or *limbs*,
that is, *these bloodbonds of men*.

* P. T. H. and W. by for *with*.

** J. tells us that a learned correspon-
dent has informed him, that, in the mili-
tary operations of old times, *havock* was
the word by which declaration was made,
that no quarter should be given.

With carrion men, groaning for burial.—

Enter ^w Octavius's Servant.

You serve *Octavius Cæsar*, do you not?

Ser. I do, *Mark Antony*.

Ant. *Cæsar* did write ^x for him to come to *Rome*.

Ser. He did receive his letters, and is coming :
And bid me say to you by word of mouth,—

O *Cæsar*!— [^y Seeing the body.

Ant. Thy heart is big; get thee apart, and weep.
Passion, I see, is catching; ^z for mine eyes,
Seeing those ^a beads of sorrow stand in thine,
Begin to water. Is thy master coming?

Ser. He lies to-night within seven leagues of *Rome*.

Ant. Post back with speed, and tell him what hath chanc'd.
Here is a mourning *Rome*, a dangerous *Rome*,
No *Rome* of safety for *Octavius* yet;
Hie hence, and tell him so. Yet stay a while;
Thou shalt not back, till I have born this ^b corse
Into the market place: There shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse
To young *Octavius* of the state of things.
Lend me your hand. [*Exeunt* ^c with the body.

^w The fo's, *Octavius's* for *Octavius's*.

^x C. to for for.

^y This direction first given by R.

^z The first f. from for for.

^a P. beads for beads.

^b First and 2d fo's, *corse*; 3d and 4th, *corse*.

^c The fo's omit with the body.

ACT III. SCENE III.

89

• S C E N E III.

• *The Forum.*

• *Enter Brutus, Cassius, and the Plebeians.*

Pleb. We will be satisfied; let us be satisfied.

Bru. Then follow me, and give me audience, friends. ↗

Cassius, go you into the other street,

And part the numbers.

Those that will hear ² me speak, let ¹ 'em stay here;

Those that will follow *Cassius,* go with him;

And public reasons shall be rendered

Of *Caesar's* death.

1 *Pleb.* I will hear *Brutus* speak.

2 *Pleb.* I will hear *Cassius,* and compare their reasons,
When severally we hear them rendered,

[¹ *Exit Cassius with some of the Plebeians.*

² *Brutus goes into the Pulpit.*

^d In *R.* and *C.* this is Scene 2; in *F.* *H. N.* and *J.* Sc. 5.

^e The scene first described by *R.*

^f Here the fo's and *R.* direct, *Enter Brutus,* and goes into the pulpit; and *Cassius,* with the *Plebeians*; *C.* *Enter a throng of citizens, tumultuously*; *Brutus and Cassius*; the rest, *Enter Brutus,* and mounts the rostrum. *Cassius,* with the *Plebeians.* But *Brutus* has not yet mounted

the pulpit, for he says, *Then follow me, and give me audience, friends*; he would not have said *follow me* if he had been in the pulpit.

^g *R.'s* duodecima, *my* for *me.*

^h *C.* *them* for *'em.*

ⁱ No direction in the fo's.

^k This latter part is omitted here by all but *C.* being improperly inserted by them before.

3 *Pleb.*



III, U L I U S C A E S A R,

3 *Pleb.* The noble *Brutus* is ascended: Silence.

Bru. Be patient till the last.

Romans, country-men, and ¹ lovers, hear me for my cause; and be silent, that you may hear: believe me for mine honour; and have respect to mine honour, that you may believe: censure me in your wisdom; and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of *Caesar's*, to ² him I say, that ³ *Brutus'* love to *Caesar* was no less than his: If then that friend demand, why *Brutus* rose against *Caesar*, this is my answer: Not that I lov'd *Caesar* less, but that I lov'd *Rome* more. Had you rather *Caesar* were living, and dye all slaves; than that *Caesar* were dead, to live all free-men? As *Caesar* lov'd me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him: There ⁴ are tears for his love, joy for his fortune, honour for his valour, and death for his ambition. Who is here so base, that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a *Roman*? If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended, I pause for a reply.

All. None, *Brutus*, none.

Bru. Then none have I offended. I have done no more to *Caesar* than you shall do to *Brutus*. The question of his death is inroll'd in the capitol: his glory not extenuated,

¹ P. and His friends for lovers.

² The three last fo's and R. then for him.

³ P. and all after, except C. Brutus's

⁴ See Epitaph. The fo's, R. and C. is for acc.

A C T I V, S C E N E I I I.

97

wherein he was worthy; nor his offences enforced, for which he suffer'd death.

Enter Mark Antony with Caesar's body.

Here comes his body, mourn'd by *Mark Antony*; who, though he had no hand in his death, shall receive the benefit of his dying, a place in the common-wealth; as which of you shall not? With this I depart, That as I flew my best lover for the good of *Rome*, I have the same dagger for myself, when it shall please my country to need my death.

All. Live, *Brutus*, live, live!

1 *Pleb.* Bring him with triumph home unto his house.

2 *Pleb.* Give him a statue with his ancestors.

3 *Pleb.* Let him be *Cæsar*.

4 *Pleb.* *Cæsar's* better parts

Shall be crown'd in *Brutus*.

1 *Pleb.* We'll bring him to his house with shouts and clamours.

Bru. My countrymen,

2 *Pleb.* Peace! silence! *Brutus* speaks.

1 *Pleb.* Peace, ho!

Bru. Good countrymen, let me depart alone,

And for my sake, stay here with *Antony*:

Do grant me *Cæsar's* corpse, and grace his speech

Tending to *Cæsar's* glories, which *Mark Antony*

By our permission is allow'd to make.

I do intend you, not a man depart,

Save I alone, and *Antony* have spoke. [Exit.]

P. and *H.* read, *Live, Brutus, live!* *P.* *H.* and *C.* read *Shall now be*

1 *Pleb.*

JULIUS CÆSAR.

1 *Pleb.* Stay, ho! and let us hear *Mark Antony*.
 3 *Pleb.* Let him go up into the public chair;
 We'll hear him: Noble *Antony*, go up:
Ant. For *Brutus'* sake, I am ' beholden to you.
 4 *Pleb.* What does he say of *Brutus*?
 3 *Pleb.* He says, for *Brutus'* sake
 He finds himself ' beholding to us all.
 4 *Pleb.* 'Twere best ' he speak no harm of *Brutus* here.
 1 *Pleb.* This *Cæsar* was a tyrant.
 3 *Pleb.* Nay, that 's certain:
 We are ' blest that *Rome* is rid of him.
 2 *Pleb.* Peace; let us hear what *Antony* can say.
Ant. You gentle *Romans*,—
All. Peace, ho! let us hear him.
Ant. Friends, *Romans*, countrymen, lend me your ears;
 I come to bury *Cæsar*, not to praise him.
 The evil that men do lives after them,
 The good is oft interred with ' their bones;
 So let it be with *Cæsar*. ' The noble *Brutus*

' Here begins the sixth scene in *P. bolden*). And perhaps the very reason
H. W. and *J.* why *Shakespeare* makes the fourth *Ple-*

' The three first fo's and G. *beholding* be-
 for *beholden*. *What does he say*
 of *Brutus*? was, that the third *Plebeian*

' So the three first fo's and G; the by repeating what *Antony* had said, might
 rest, *beholden* for *beholding*. Thus we see make this blunder.

that all the editions put the same word The three last fo's omit *be*.

into *Antony's* and the third *Plebeian's* mouth; by which means, I fancy, a
 piece of humour is lost: *beholden* is
 spoken properly by *Antony*; but when
 it comes to be repeated by the *Plebeian*,
 it migrates into *beholding* (a word at this
 day used by some of the vulgar for *be-*

bolden). The four last fo's, *Mark Antony*,
 for *their*. G. inserts *and* before
Y P. and all after, except G., omit
The.

The.

ACT III. SCENE III.

93

Hath told you *Cæsar* was ambitious :
 If it were so, it was a grievous fault ;
 And grievously hath *Cæsar* answer'd it.
 Here, under leave of *Brutus*, and the rest,
 (For *Brutus* is an honourable man,
 So are they all, all honourable men)
 Come I to speak in *Cæsar's* funeral.
 He was my friend, faithful and just to me ;
 But *Brutus* says, he was ambitious ;
 And *Brutus* is an honourable man.
 He hath brought many captives home to *Rome*,
 Whose ransoms did the general coffers fill ;
 Did this in *Cæsar* seem ambitious ?
 When that the poor have cry'd, *Cæsar* hath wept ;
 Ambition should be made of sterner stuff :
 Yet *Brutus* says, he was ambitious ;
 And *Brutus* is an honourable man.
 You all did see that ^a on the *Lupercal*
 I thrice presented him a kingly crown,
 Which he did thrice refuse : Was this ambition ?
 Yet *Brutus* says, he was ambitious ;
 And sure he is an honourable man.
 I speak not to disprove what *Brutus* spoke,
 But here I am to speak what I do know.
 You all did love him once, not without cause,
 What cause withholds you then to mourn for him ?—
 O judgment, thou art fled to brutish beasts,
 And men have lost their reason !—Bear with me ;
 My heart is in the coffin there with *Cæsar*,
 And I must pause till it come back to me.

^a P. and H. as for us.

JULIUS CÆSAR.

1 *Pleb.* Methinks there is much reason in his sayings.

2 *Pleb.* If thou consider rightly of the matter,

Cæsar has had great wrong.

3 *Pleb.* Has he, ^b masters?

I fear there will a worse come in his place.

4 *Pleb.* Mark'd ye his words? He would not take the crown;

Therefore 'tis certain he was not ambitious.

1 *Pleb.* If it be found so, some will dear abide it.

2 *Pleb.* Poor soul! his eyes are red as fire with weeping.

3 *Pleb.* There's not a nobler man in *Rome* than *Antony*.

4 *Pleb.* Now mark him, he begins ^c again to speak.

Ant. But yesterday the word of *Cæsar* might

Have stood against the world; now lies he there,

And none so poor to do him reverence.

O masters, if I were dispos'd to stir

Your hearts and minds to mutiny and rage,

I should do *Brutus* wrong, and *Cassius* wrong,

Who, you all know, are honourable men:

I will not do them wrong; I rather choose

To wrong the dead, to wrong myself and you,

Than I will wrong such honourable men.

But here's a parchment, with the seal of *Cæsar*,

I found it in his closet, 'tis his will;

Let but the commons hear this testament,

(Which, pardon me, I do not mean to read)

^a The three last fo's, and all after except C, make this speech a part of the first Plebeian's foregoing speech.

^b C. inserts *my* before *masters*.

^c T.'s duodecimo omits *again*; and error, I suppose, of the press, but which has crept into the editions of P^a and J.

And



A C T. III. S C E N E. III.

95

And they would go, and kiss dead *Cæsar's* wounds,
 And dip their napkins in his sacred blood;
 * Yea, beg a hair of him for memory,
 And dying, mention it within their wills,
 Bequeathing it, as a rich legacy,
 Unto their issue.

4 *Pleb.* We 'll hear the will; read it, *Mark Antony.*

All. The will, the will; we will hear *Cæsar's* will.

Ant. Have patience, gentle friends: I must not read it;
 It is not meet you know how *Cæsar* lov'd you,
 You are not wood, you are not stones, but men;
 And being men, hearing the will of *Cæsar*,
 It will enflame you, it will make you mad;
 'Tis good you know not that you are his heirs;
 For if you should—O what would come of it?

4 *Pleb.* Read the will; * we 'll hear it, *Antony*; you shall
 read us the will, *Cæsar's* will.

Ant. Will you be patient? will you stay a while?
 I have o'ershot myself to tell you of it.
 I fear, I wrong the honourable men,
 Whose daggers have stabb'd *Cæsar*; I do fear it.

4 *Pleb.* They were traitors—Honourable men?

All. The will! the testament!

2 *Pleb.* They were villains, murderers:—The will!
 read the will!

Ant. You will compel me then to read the will?
 Then make a ring about the corps of *Cæsar*,
 And let me shew you him that made the will.

Ant. I will read the will, if you will give me
 a ring about the corps of *Cæsar*, and let me shew you
 him that made the will.

Will

Shall

Shall I defend? And will you give me leave?

All. Come down.

2 Pleb. Descend.

3 Pleb. You shall have leave.

[^f *He comes down from the pulpit.*]

4 Pleb. A ring—Stand round.

1 Pleb. Stand from the hearse, stand from the body.

2 Pleb. Room for *Antony*, most noble *Antony*.

Ant. Nay, press not so upon me; stand far off.

All. Stand back—room—bear back—

Ant. If you have tears, prepare to shed them now.

You all do know this mantle: I remember

The first time ever *Cæsar* put it on,

'Twas on a summer's evening, in his tent,

That day he overcame the *Nervii*—

Look in this place ran ^g *Cassius'* dagger through—

See what a rent the envious *Casca* made—

Through this the well-beloved *Brutus* stabb'd,

And as he pluck'd his curst steel away,

Mark how the blood of *Cæsar* follow'd it,

As rushing out of doors, to be resolv'd

If *Brutus* so unkindly knock'd, or no.

For *Brutus*, as you know, was *Cæsar's* angel:

Judge, O you gods, how dearly *Cæsar* lov'd him!

^h This was the most unkindest cut of all:

For when the noble *Cæsar* saw him stab,

Ingratitude, more strong than traitors' arms,

^f No direction in fo's.

^g The fourth f, and R. *Cassius's* for *Cassius'*.

^h P. alters that, *This, this was the unkindest, &c.* followed by T. H. and W.

Quite vanquish'd him : then burst his mighty heart ;
 And in his mantle muffling up his face,
¹ Even at the base of *Pompey's* statue,
 Which all the while ran blood, great *Cæsar* fell.
 O what a fall was there, my countrymen !
 Then I, and you, and all of us fell down,
 Whilst bloody treason flourish'd over us.
 O, now you weep, and I perceive, you feel
 The dint of pity : these are gracious drops.
 Kind souls ! what, weep you, when you but behold
 Our *Cæsar's* vesture wounded ? Look you here,
 Here is himself, marr'd, as you see, ² with traitors.

¹ *Pleb.* O piteous spectacle !

² *Pleb.* O noble *Cæsar* !

³ *Pleb.* O woeful day !

⁴ *Pleb.* O traitors, villains !

¹ *Pleb.* O most bloody fight !

² *Pleb.* ¹ We will be reveng'd : Revenge ! About—seek
 —burn—fire,—kill—slay.—Let not a traitor live !

Ant. Stay, countrymen.

³ *Pleb.* Peace there, hear the noble *Antony*.

² *Pleb.* We 'll hear him, we 'll follow him, we 'll dye
 with him.

Ant. Good friends, sweet friends, let me not stir you up
 To such a sudden flood of mutiny.

¹ *El.* reads,
 Even at the base of Pompey's statue which
 all the while ran with blood, great Cæ-
 sar fell.

W. (transposing the lines) reads,

Which all the while ran blood, great Cæ-
 sar fell,

Even at the base of Pompey's statue.

^k *P. T. H. W.* and *J.* by for with.

¹ *C.* We 'll for We will.

And with the brands fire ' all the traitors' houses;
Take up the body.

2 *Pleb.* Go, fetch fire.

3 *Pleb.* Pluck down ' benches.

4 *Pleb.* Pluck down forms, windows, any thing.

[*Exeunt Plebeians, with the body.*]

Ant. Now let it work: Mischief, thou art a-foot,
Take thou what course thou wilt.

[*Enter a Servant.*]

How now, fellow?

Ser. Sir, *Octavius* is already come to *Rome*.

Ant. Where is he?

Ser. He and *Lepidus* are at *Cæsar's* house.

Ant. And thither will I straight to visit him.

He comes upon a with. Fortune is merry,
And in this mood will give us any thing.

Ser. I heard ' him say, *Brutus* and *Cassius*
Are rid like methmen through the gates of *Rome*.

Ant. Belike, they had some notice of the people,
How I had mov'd them: Bring me to *Octavius*.

[*Exeunt.*]

* The first & omits all.

* C. inserts the before *lambæ*.

* The first & - *Exit* for *Exeunt*.

* The first omits with the body.

* The first and C. omit a.

* P. T. H. W. and J. omit Sir.

y C. reads *then* for *him*. *Him* evidently refers to *Octavius*, who, as he was coming into *Rome*, had seen *Brutus* and *Cassius*, riding like madmen through the gates, and had related the same in the presence of the servant.

A C T I V S C E N E I V .

105

S C E N E I V .

A Street.

Enter Cinna the Poet.

Cin. I dreamt to-night, that I did feast with *Cæsar*,
And things ^c unlucky charge my fantasy:
I have no will to wander forth of doors,
Yet something leads me forth.

^d *Enter the Plebeians.*

1 *Pleb.* What is your name?

2 *Pleb.* ^e Whither are you going?

3 *Pleb.* Where do you ^f dwell?

4 *Pleb.* Are you a married man, or a bachelor?

2 *Pleb.* Answer every man directly.

1 *Pleb.* Ay, and briefly.

4 *Pleb.* Ay, and wisely.

3 *Pleb.* Ay, and truly, you were best.

Cin. What is my name? Whither am I going? Where do I dwell? Am I a married man, or a bachelor? Then

^a In P. H. W. and Y. this is Scene 7; in C. scene 3.

^a This description of the scene first given by C.

^b Here all but C. add, *and after him the Plebeians.*

^c All editions but W. and C. read *unlucky* for *unlucky*.

^d No direction here in the editions before C; the direction in them, for the Plebeians' entrance, being placed as above-mentioned.

^e First and 2d fo's, *Whether for Whither*.

^f C. *live* for *dwell*.

answer every man directly, and briefly, wisely, and truly.
Wisely I say, I am a bachelor,

2 *Pleb.* That's as much as to say, they are fools that marry: You'll bear me a bang for that, I fear: Proceed—directly.

Cin. Directly, I am going to *Cæsar's* funeral.

1 *Pleb.* As a friend, or an enemy?

Cin. As a friend.

2 *Pleb.* That matter is answer'd directly.

4 *Pleb.* For your dwelling—briefly.

Cin. Briefly, I dwell by the capitol.

3 *Pleb.* Your name, sir?—truly.

Cin. Truly, my name is *Cinna*.

1 *Pleb.* Tear him to pieces, he's a conspirator.

Cin. I am *Cinna* the poet, I am *Cinna* the poet.

4 *Pleb.* Tear him for his bad verses, tear him for his bad verses.

Cin. I am not *Cinna* the conspirator.

4 *Pleb.* It is no matter, his name's *Cinna*; pluck it but his name out of his heart, and turn him going.

3 *Pleb.* Tear him, tear him. Come, brands, ho! fire-brands! to *Brutus*, to *Cassius*, burn all! some to *Booth's* house, and some to *Clavel's*, some to *Ligarius*: Away, go! [Exeunt.

1 J. see *see* *see*.

2 The three last *ho's*, *ho's* *ho's*.

A C T IV.

S C E N E I.

Rome

Enter Antony, Octavius, and Lepidus.

Ant. THESE ³ many then shall die; their names are
prickt.

Oct. Your brother too must die; consent you, *Lepidus*?

Lep. I do consent:

Oct. Prick him down, *Antony*.

Lep.

¹ No description of the scene in the
Sh's or W'; R. A. and C. see the scene at
Rome; H. at a small island in the little
river *Alone* near *Bononia*; T. (followed
by Y.) at a small island near *Marina*,
and says, "Shakespeare, I dare say, knew
" from *Plutarch*, that these *Triumvirs*
" met, upon the prescription, in a little
" island: which *Appian*, who is more
" particular, says, lay near *Ardea* up-
" on the *River Lavinia*." T.

But what if *Shakespeare* know all this?
Is a poet obliged to follow history exactly

by? May he not sometimes depart from
it, provided he makes his own work
consistent with itself? What though the
old copies say nothing of the place here?
yet it is implied in a passage, a very few
lines from the very beginning of this
scene, that *Shakespeare* meant to fix it
at *Rome*: *Antony* says,
But, *Lepidus*, go you to *Caesar's* house;
Fetch the will hither, and we shall de-
termine

How to cut off some charge in legacies.
Lep. What, shall I find you here?

Lep. Upon condition ¹ *Publius* shall not live,
Who is your sister's son, *Mark Antony*.

Ant. He shall not live; look, with a spot I ^m damn him.
But, *Lepidus*, go you to *Cæsar's* house; &
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

Lep. What, shall I find you here?

Ant. Or here, or at the capitol. [Exit *Lepidus*.]

Ant. This is a slight, unmeritable man,
Meet to be sent on errands Is it fit,
The three-fold world divided, he should stand
One of the three to share it?

Os. Or here, or at the capitol.

What! does *Antony* send *Lepidus* on a journey (not to say, voyage also) from an island near *Matina* or *Bononia*, to fetch the will from *Cæsar's* house in *Rome*, and direct him to come again to him to this same island, and if he did not meet with him there, to return to the capitol at *Rome*? For this will be the import of the above passage, according to *T. H.* and *J.* and *Lepidus* will appear to be a man meet to be sent on errands, with a witness. Besides, supposing this island to be the scene, *Octavius*, should rather have said, *Or here, or at Rome*; for the direction, *at the capitol*, is too particular, and not agreeable to the common forms of speech on such an occasion; it is the same as if, two friends being at *Paris*, one should say to the other, "You will find me either here (at *Paris*) or in *Cherry-hill*?"

C. makes it a Room in *Antony's* house at *Rome*.

^k *Gray* in his notes on *Shakespeare* conjectures marry for may.

^l *Antony* set down *Cæsar's* name in the list of the proscribed: *Octavius* insisted on *Antony's* sacrificing *Lucius*, his uncle by the mother's side: And *Lepidus* gave up his own brother, *L. Æmilius Paulus*. As 'tis not uncommon to blunder in proper names, I make no doubt but in the mean of *Publius* we should place *Lucius*, *Antony's* uncle by his mother's side: and thus a trifling error then sets right the sentence.

Lepidus. Upon condition *Lucius* shall

not live.

You are his sister's son, *Mark Antony*.

^m *Upton's* Crit. Obs. vol. 2. p. 405;

ⁿ The three-fold world shall be damn:

Os.

ACT IV. SCENE II.

405

Os. So you thought him;
And took his voice, who should be prickt to die
In our black sentence and proscription.

Ant. *Osavius*, I have seen more days than you:
And though we lay these honours on this man,
To ease ourselves of divers slanderous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
ⁿ Either led or driven, as we ^o point the way;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in ^p commons.

Os. You may do your will;
But he's a try'd and valiant soldier.

Ant. So is my horse, *Osavius*, and for that,
I do appoint him store of provender:
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.
And in some taste, is *Lepidus* but so;
He must be taught, and train'd, and bid go forth;
A barren-spirited fellow; one that feeds
On ^q abject orts, and imitations,
Which, out of use, and ^r stal'd by other men,
Begin his fashion. Do not talk of him;

ⁿ P. and all after, except C, Or for
Eitber.

^o The three last fo's and R. print for
point.

^p H. common for commons.

^q This is T.'s emendation (followed
by all after) all before read *abject, orts,*
for *abject orts.*

^r For *stal'd* the two first fo's read
stal'de; the 4th, *stal'd.*

But

But as a property. And now, *Octavius*,
 Listen great things. *Brutus and Cassius*
 Are levying powers: we must straight make head;
 Therefore let our alliance be combin'd,
 Our best friends made, and our best means stretch'd out;
 And let us presently go sit in council,
 How covert matters may be best disclos'd,
 And open perils surest answered,

Oct. Let us do so; for we are at the stake,
 And bay'd about with many enemies;
 And some that smile have in their hearts, I fear,
 Millions of mischiefs,

[*Exeunt.*]

S C E N E II.

In the Camp near Sardis; before Brutus's Tent.

Drum. Enter Brutus and Soldiers; to whom Lucilius, and
 his Soldiers marching, Titinius and Pindarus.

Br. Stand, ho!

Lucil. Give the word, ho! and stand.

Br. What now, *Lucilius*? is *Cassius* near?

Lucil.

¹ The *Act. I.* and *C.* omit *and* &
out.

² No description of the scene in the
Act.

³ *C.* omits *drum.* The *fo's* direct,
Drum. Enter Brutus, Lucilius, and the
Army. Titinius and Pindarus meet them,
 So all after (except *C.*) being that they
 read

ACT IV. SCENE II. 109

Lucil. He is at hand, and *Pindarus* is come
To do you salutation from his master *.

Bru. He greets me well. Your master, *Pindarus*,
In his own † change, or by all † officers,
Hath given me some worthy cause to wish
Things done, undone; but if he be at hand,
I shall be satisfied.

your soldiers for the army, and meeting for
you.

In *C. Lucilius*, *Titinius* and *Pindarus*
do not enter until *Brutus* has said *Stand,*
ho! and a direction is given that these
words should be spoken to his (*Brutus's*)
officers, *answering*. Then *Lu. ilius* (enter-
ing with his soldiers, and *Pindarus* and
Titinius) says to his party, *Give the*
word, ho, and stand. By thus ordering
the scene, *C.* seems to understand that
Brutus and *Lucilius*, with their several
bodies of soldiers, being upon their march
meet; and then each of them gives the
word of command to *stand*, or *halt*, to
their separate parties. Now this would
have been proper enough had not *Brutus*
erected his tent. But the scene is before
Brutus's tent, and he must have arrived,
before he could have erected it. There-
fore he and his soldiers have done march-
ing, have erected the tent, and are ex-
pecting the other companies at the place
appointed. Here the scene opens; *Lu-*
cius, being upon the march, and having
served where *Brutus* is, *Brutus* (as ge-
neralissimo of the forces) bids him *stand*;

Lucilius conveys these orders to his offi-
cers, and bids them give the word of
command to the soldiers. By thus un-
derstanding the scene, it appears con-
sistent with itself, the dignity of *Brutus*
is kept up, and the subordination, of
general to generalissimo, officers to their
general, and common soldiers to their
officers, is pointed in a very few, sim-
ple, but expressive words.

* Here *C.* directs [*presenting Pindarus,*
who gives a letter. But it is very strange
that *Cassius* should send a letter when
he was at hand, and just at the heels of
the messenger. *C.'s* reason for giving
this direction is, I suppose, because (*Lu-*
cius having presented *Pindarus* to *Bru-*
tus, as bringing a salutation from *Cassius*)
Pindarus makes no salutation by word of
mouth to *Brutus*, and therefore the salu-
tation must be contained in a letter.
But I should rather think that *Shake-*
speare wrote a short speech for *Pindarus*,
in this place, such as, *Cassius sends health*
to *Brutus*, which is lost.

† *H. W.* and *C.* change *ho* for *change*.

‡ *J.* proposes *officer* for *officers*.

Pin. I do not doubt
But that my noble master will appear
Such as he is, full of regard and honour.

Bru. He is not doubted. —^a A word, *Lucilius*;
How he receiv'd you, let me be resolv'd.

Lucil. With courtesy, and with respect enough;
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath us'd of old.

Bru. Thou hast describ'd
A hot friend cooling: Ever note, *Lucilius*,
When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant shew and promise of their mettle;
But when they should endure the bloody spur,
They fall their crests, and like deceitful jades,
Sink in the trial. Comes his army on?

Lucil. They mean this night in *Sardis* to be quarter'd;
The greater part, the horse in general,
Are come with *Cassius*. [° *March within*,

Bru. Hark, he is arriv'd:
March gently on to meet him.

^a *H.* reads, *Hear, a word, Lucilius*—
&c.

^b So the 1st *E.* and *C.*; the rest, *of* *off*
for *crest*.

^b All but *C.* direct [*Low March within*;
is; and the *fo*'s and *R.* place this discon-
tion in *Bru*'s last speech after the
word *mettle*.

Enter

Enter Cassius and Soldiers.

Cas. Stand, ho!

Bru. Stand, ho! Speak the word along.

Within. Stand!

Within. Stand!

Within. Stand!

Cas. Most noble brother, you have done me wrong.

Bru. Judge me, you gods! wrong I mine enemies?
And if not so, how should I wrong a brother?

Cas. *Brutus*, this sober form of yours hides wrongs;
And when you do them—

Bru. *Cassius*, be content,
Speak your griefs softly, I do know you well:
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle: Bid them move away.
Then in my tent, *Cassius*, enlarge your griefs,
And I will give you audience.

Cas. *Pindarus*,
Bid our commanders lead their charges off
A little from this ground.

* In all editions but C. this entrance is directed immediately after *Lucillus's* last speech.

† Here C. directs [to his officers, as usual.] Which is slight enough, but not very necessary, as the reader cannot well mistake to whom the words are spoken.

* C. omits *Ho!* and directs this speech to be spoken to *his*, that is to *Brutus's* soldiers; but he must be certainly wrong here; for *Brutus's* soldiers cannot be in this place supposed marching, but standing; and therefore the word of command, *Stand*, is to them unnecessary and absurd.

Bru.

To hedge me in; I am a foldier, ^u I
Older in practice, abler than yourself
To make conditions.

Bru. Go to; you are not, ^v *Cassius*.

Cas. I am.

Bru. I say, you are not.

Cas. Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no farther.

Bru. Away, slight man!

Cas. Is 't possible?

Bru. Hear me, for I will speak.

Must I give way and room to your rash choler?
Shall I be frightened, when a madman stares?

Cas. O ye gods, ye gods! must I endure all this?

Bru. All this? Ay, more; Fret till your proud heart break;
Go, shew your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? Must I stand and crouch
Under your tefty humour? By the gods,

^u *Qu.* Whether we should not read *are no longer that brave, disinterested, phi-*
sy for *I*? The old editions make no *lophic* *Cassius, whose character was made*
difference in these two words, always, *up of honour and patriotism; but are sunk*
as far as I remember, reading *I* for *ay*; *down to the impotency and corruption of*
it is therefore the sense only which must *the times.* But, if this be the meaning,
direct us to the word the author meant *Cassius* does not understand it, for he re-
in any passage; and in this, to me it *plies I am; i. e. I am Cassius; if he*
seems doubtful. *had understood it, and meant to deny*

^v The *fo*'s and all after, except *H.* put *Brutus's* charge, he should have said, *I*
no comma between *not* and *Cassius*, mak- *am what I was,* or something like it.
ing it the nominative case after the ^x *P.* and all after, except *C.* omit *ye.*
verb, which method of pointing *W.* de- ^y The 1st *f. bouge;* the 2d. add 3d.
fends, and explains the passage thus, *You* *bouge.*

ACT IV, SCENE III. 113

You shall digest the venom of your spleen,
 Though it do split you: for, from this day forth,
 I'll use you for my mirth, yea, for my laughter,
 When you are waspish.

Cas. Is it come to this?

Bru. You say, you are a better soldier:
 Let it appear so; make your vaunting true,
 And it shall please me well: For mine own part,
 I shall be glad to learn of noble men.

Cas. You wrong me, every way you wrong me, *Brytus*;
 I said, an elder soldier, not a better:

Did I say, better?

Bru. If you did, I care not.

Cas. When *Caesar* liv'd, he durst not thus have mov'd me.

Bru. Peace, peace; you durst not so have tempted him.

Cas. I durst not?

Bru. No.

Cas. What, durst not tempt him?

Bru. For your life you durst not.

Cas. Do not presume too much upon my love,
 I may do that I shall be sorry for.

Bru. You have done that you should be sorry for.

There is no terror, *Cassius*, in your threats;
 For I am arm'd so strong in honesty,
 That they pass by me, as the idle wind,
 Which I respect not. I did send to you
 For certain sums of gold, which you deny'd me;
 For I can raise no money by vile means:
 By heaven, I had rather coin my heart,
 And drop my blood for drachmas, than to wring

* R. and all after, except C. The' for *Though*.

Bru. And my heart too. [^h Embracing.

Caf. O Brutus—

Bru. What's the matter?

Caf. Have¹ not you love enough to bear with me,
When that rash humour which my mother gave me
Makes me forgetful?

Bru. Yes, *Cassius*; and I do so in peace
When you are over-careless with your *Brutus*,
He'll think your mother chides, and lead you so.

[¹ A noise within.
^a *Poet.* [^a *within*] Let me go in, to see the generals;
There is some grudge between 'em, this not meet
They be alone.

Luc. [^o *at the door*] You shall not come to them.

Poet. [^p *within*] Nothing but death shall stay me.

Enter Poet.

Caf. How now? What's the matter?

Poet. For shame, you generals; what do you mean?
Love, and be friends, as two such men should be:
For I have seen more years, I'm sure, than ye—

Caf. Ha, ha! How² vilely³ doth this cynick rhyme!

^h This direction not in the fo's or *Lucillus* and *Trinius*; but preserve it in the margin.

ⁱ P.'s duodecimo, T. W. J. and C, you not for not you.

^k E. omits *from*.

¹ This direction first put in by T. The fo's make the poet to enter here; so does R. who adds *Lucius* and *Titinius*.

^m P. and H. in their text omit all from this place to the entrance of

ⁿ T. first puts [*within*].

^o [*at the door*] put by C. T. W. and J. [*within*]. The other editions have no direction.

^p [*within*] first put in by T.

^q The 1st and 2d s. *wildly*; 3d, *wildly*.

^r C. *does* for *doth*.

ACT IV. SCENE III. 217

Bru. Get you hence, firrah; fancy fellow, hence.

Caf. Bear with him, *Brutus*; 'tis his fashion.

Bru. I'll know his humour, when he knows his time:
What should the wars do with these jingling fools?—
Companion, hence.

Caf. Away, away, be gone. [Exit *Portia*.

¹ Enter *Lucilius*, and *Titinius*.

Bru. *Lucilius* and *Titinius*, bid the commanders
Prepare to lodge their companies to-night.

Caf. And come yourselves, and bring *Messala* with you
Immediately to us. [² *Exeunt Lucilius and Titinius*.

Bru. *Lucius*, a bowl of wine. [³ *Exit Lucius*,

Caf. I did not think you could have been so angry,

Bru. O *Cassius*, I am sick of many griefs,

Caf. Of your philosophy you make no use,
If you give place to accidental evils.

Bru. No man bears sorrow better—⁴ *Portia* is dead.

Caf. Ha! *Portia*?

Bru. She is dead.

Caf. How 'scap'd I killing, when I cross you so?—
O insupportable and touching loss!—
Upon what sickness?

Bru. Impatient of my absence;
And grief, that young *Octavius* with *Mark Antony*
Have made themselves so strong: For with her death

¹ The fo's and B. jiggling for jingling.

² The entrance of *Lucilius* and *Titinius*, not mentioned in the fo's.

³ This direction not in the fo's.

⁴ This direction first given by C.

⁵ P. and all after except C. *Portia*'s death for *Portia* is dead.

That tidings came; with this she fell distract,
And, her attendants absent, swallow'd fire.

Cæs. And dy'd so?

Bru. Even so.

Cæs. O ye immortal gods!

Enter ^y *Lucius with Wine and Tapers.*

Bru. Speak no more of her.—Give me a bowl of wine,
In this I bury all unkindness, *Cassius.* [*drinks.*

Cæs. My heart is thirsty for that noble pledge.

Fill, *Lucius*, till the wine o'er-swell the cup;
I cannot drink too much of *Brutus'* love. [^z *drinks.*

^a *Enter Titinius, and Messala.*

Bru. Come in, *Titinius*; welcome, good *Messala*.
Now fit we close about this taper here,
And call in question our necessities.

Cæs. ^b *Portia!* art thou gone?

Bru. No more, I pray you.—

Messala, I have ^c here received letters,
That young *Octavius*, and *Mark Antony*,
Come down upon us with a mighty power,
Bending their expedition ^d toward *Philippi*.

Mes. Myself have letters of the self-same ^e tenour.

Bru. With what addition?

^y All but *H.* and *C.* *Boy* for *Lucius*.

^z This direction first given by *C.*

^a In *T. W.* and *J.* *Titinius* and *Messala* do not enter till after the first line of *Brutus'* following speech. Here begins the fifth scene in *P. H. W.* and *J.*

^b *P.* and all after except *C.* read, *Oh Portia!* &c.

^c *P.*'s duodecimo omits *here*.

^d *C.* *towards* for *toward*.

^e The *fo's*, *R.* and *P.* *tenure* for *tenour*.

ACT IV. SCENE III.

119

Mef. That, by proscription, and bills of ^f outlawry,
Octavius, Antony, and Lepidus,

Have put to death ^g an hundred senators,

Bru. Therein our letters do not well agree;
Mine speak of seventy senators, that dy'd
By their proscriptions, *Cicero* being one.

Cas. *Cicero* one?

Mef. ^h *Cicero* is dead,

And ⁱ by that order of proscription,
Had you your letters from your wife, my lord?

Bru. No, *Messala,*

Mef. Nor nothing in your letters writ of her?

Bru. Nothing, *Messala.*

Mef. That, methinks, is strange.

Bru. Why ask you? Hear you ought of her in yours?

Mef. No, my lord.

Bru. Now, as you are a *Roman*, tell me true,

Mef. Then like a *Roman* bear the truth I tell;

For certain she is dead, and by strange manner.

Bru. Why, farewell, *Portia*.— We must die, *Messala.*

With meditating that she must die once,

I have the patience to endure it now.

Mef. Even so great men great losses should endure.

Cas. I have as much of this in art as you,

But yet my nature could not bear it so.

Bru. Well, to our work alive. What do you think
Of marching to *Philippi* presently?

Cas. I do not think it good.

Bru. Your reason?

^f The 1st f. *outlawry*; the 2^d and 3^d,
outlawry for outlawry,

^g C. 4 for *ea*.

^h C. inserts *My* before *Cicero*.

ⁱ C. *that by for by that.*

Cas. This it is:

'Tis better that the enemy seek us;
So shall he waste his means, weary his soldiers,
Doing himself offence; whilst we, lying still,
Are full of rest, defence, and nimbleness.

Bru. Good reasons must of force give place to better.
The people, 'twixt *Philippi* and this ground,
Do stand but in a forc'd affection;
For they have grudg'd us contribution:
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-added, and encourag'd;
From which advantage shall we cut him off,
If at *Philippi* we do face him there,
These people at our back.

Cas. Hear me, good brother —

Bru. Under your pardon — You must note beside,
That we have try'd the utmost of our friends,
Our legions are brim-full, our cause is ripe;
The enemy increaseth every day,
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or * lose our ventures.

* The fo's, *lose for lose*.

ACT IV. SCENE III.

191

Cas. Then, with our will, go on;
 We'll ^a along ourselves, and meet them at *Philippi*.

Bru. The deep of night is crept upon our talk,
 And nature must obey necessity;
 Which we will niggard with a little rest.
 There is no more to say?

Cas. No more. Good night.
 Early to-morrow ^a will we rise, and hence ^b.

Bru. *Lucius*, my gown. ^c [*Exit Luc.*] Farewell, good
Messala :

Good night, *Titinius* : Noble, noble *Cassius*,
 Good night, and good repose.

Cas. O my dear brother
 This was an ill beginning of the night :
 Never ^d come such division 'tween our souls !
 Let it not, *Brutus* ^e.

Bru. Every thing is well.

^f *Cas.* Good night, my lord.

^a *B.* and all after except *C.* we will
 for we'll.

^b *C.* as for *among*.

^c *R. P.* and *H.* we will for will we.

^d Here the fo's, and all after but *C.*
 direct *Lucius* to enter; but *Lucius* had
 not made his exit, since he brought the
 wine.

^e The fo's, *R. P. T. W.* and *J.*
 omit this direction; yet, afterwards,
 make *Lucius* enter with the gown.

^f *R.*'s octave, *comes* for *comes*.

^g Here *Lucius* exits with the gown,
 in all editions but *C.* Now, though it

may be thought immaterial, with regard
 to the play itself, at which of the two
 places *Lucius* enters; yet in the exhibi-
 tion of it, it is a matter of some con-
 sequence. At every fresh entrance, the
 attention of the audience is drawn upon
 the person entering, and diverted from
 what ever business is passing on the stage
 besides. So that no person should enter
 till he is wanted.

^h *P.* and all after except *C.* omit the
 two following speeches, without giving
 any notice thereof.

Bru. Good night, good brother.

Tit. Mes. Good night, lord *Brutus*.

Bru. Farewel, every onc. [*Exeunt Caf. Tit, Mes,*

Enter Lucius, with the gown.

Give me the gown. Where is thy instrument?

Luc. Here in the tent.

Bru. What, thou speak'st drowfily?

Poor knave, I blame thee † not; thou art o'er-watch'd,

Call † *Claudius*, and some other of my men;

I'll have them sleep on cushions in my tent.

Luc. † *Varro* and † *Claudius* †

Enter † Varro and † Claudius,

Var. Calls my lord?

Bru. I pray you, sirs, lye in my tent, and sleep;

It may be, I shall raise you by and by

On business to my brother *Cassius*.

Var. So please you, we will stand, and watch your pleasure.

Bru. I will not have it so: lye down, good sirs;

It may be I shall otherwise bethink me.

[† *Var. and Clau. retire,*

Look, *Lucius*, here 's the book I sought for so;

I put it in the pocket of my gown.

Luc. I was sure your Lordship did not give it me.

Bru. Bear with me, good boy, I am much forgetful.

‡ Canst thou hold up thy heavy eyes awhile,

And touch thy instrument a strain or two?

† The 2d s. art for not; the 3d and 4th omit not. [*Servants retire and sleep.*

‡ The three last fo's,

‡ The fo's, *Claudius* for *Claudius*, and *Canst thou hold up thy instrument a strain* *Varro* for *Varro*.

‡ No direction before C. who directs, *And touch thy heavy eyes awhile.*

ACT IV. SCENE III.

123

Luc. Ay, my lord, an't please you.

Bru. It does, my boy :

I trouble thee too much, but thou art willing.

Luc. It is my duty, sir.

Bru. I should not urge thy duty past thy might ;
I know, young bloods look for a time of rest.

Luc. I have slept, my lord, already.

Bru. It was well done ; and thou shalt sleep again ;
I will not hold thee long. If I do live,

I will be good to thee. [*Musick and a song : † toward the
end, Lucius falls asleep.*]

This is a sleepy tune—O murderous † slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee musick ?—Gentle knave, good night.
I will not do thee so much wrong to wake thee ;
If thou dost nod, thou break'st thy instrument ;
I'll take it from thee ; and, good boy, good night.

[^a *Lays the instrument by, and sits down to read.*]

‡ Let me see, let me see ; Is not the leaf turn'd down,
Where I left reading ? Here it is, I think †.

^d *Enter the Ghost of Cæsar.*

How ill this taper burns !—Ha ! who comes here ?
I think it is the weakness of mine eyes,
That shapes this monstrous apparition.
It comes upon me :—Art thou any thing ?
Art thou some god, some angel, or some devil,

[†] The following part of this direction
put in by C.

[‡] The two first fo's, *slumber for sum-
ber.*

[†] No direction in this place in any of
the editions before C. who directs [*Lays
the instrument by and sits down.*]

[‡] P. and all after except C. read, *But
let me see, is not, &c.*

[†] Here R. and all after except C. di-
rect [*He sits down to read.*]

^d Here begins Scene 7 in P. H. W.
and J.

That

That mak'ft my blood cold, and my hair to stare?
Speak to me, what thou art.

Gboft. Thy evil fpirit, *Brutus*.

Bru. Why com'ft thou?

Gboft. To tell thee, thou fhalt fee me at *Philippi*.

Bru. ° Well; then I fhall fee thee again?

Gboft. Ay, at *Philippi*.

{^t vanifhes.

Bru. Why I will fee thee at *Philippi* then.

Now I have taken heart, thou vanifheft:

Ill fpirit, I would hold more talk with thee.—

Boy, *Lucius!* ° *Varro!* ° *Claudius!* Sirs, awake!

° *Claudius!*

Luc. The ftrings, my lord, are falfe.

Bru. He thinks he^b fill is at his instrument.

Lucius, awake.

Luc. My lord¹?

Bru. Didft thou dream, *Lucius*, that thou fo cry'dft out?

Luc. My lord, I do not know that I did cry.

Bru. Yes, that thou didft: Didft thou fee any thing?

Luc. Nothing, my lord.

Bru. Sleep again, *Lucius*.—Sirrah, ° *Claudius!*

Fellow^k thou! awake!

Var. My lord.

Clau. My lord.

Bru. Why did you fo cry out, firs, in your fleep?

Var. *Clau.* Did we, my lord?

° P. and all after except C. omit
Will.

¹ No direction in the fo's.—R. and
all after except C. direct [*Exit gboft.*]

² The fo's, *Varro* for *Varro*, and
Claudio for *Claudius*.

^b The 4th l. R.'s octave, T.'s duo-
decimo, W. and Y. is fill for fill in.

¹ Here C. directs [*waiting*.]

^k T. H. and W. *Varro* for *ibos*; this

is W.'s emendation.

Bru.

ACT IV. SCENE III.

Bru. Ay; saw you any thing?

Var. No, my lord, I saw nothing.

Clau. Nor I, my lord.

Bru. Go, and commend me to my brother *Cassius*;
Bid him set on his powers betimes before,
And we will follow.

Var. Clau. It shall be done, my lord.

[*Exe*

A

A C T V.

S C E N E I.

¹ *Plains of Philippi.*

Enter Octavius, Antony, and their Army.

Oct. **N**OW, *Antony*, our hopes are answered :
 You said, the enemy would not come down,
 But keep the hills and upper regions ;
 It proves not so : their battles are at hand ;
 They mean to ^m warn us at *Philippi* here,
 Answering before we do demand of them.

Ant. Tut, I am in their bosoms, and I know
 Wherefore they do it : they could be content
 To visit other places ; and come down
 With fearful bravery, thinking by this face
 To fasten in our thoughts that they have courage ;
 But 'tis not so.

Enter a Messenger.

Mes. Prepare, you generals ;
 The enemy comes on in gallant shew ;

¹ No description of the scene in the *fields of Philippi, with the two camps.*
 fo's.—R. and all after except G. *the* ^m H. *wage* for *warn*.

Their

ACT V.

E I.

129

Their bloody sign of battle
And ^a something to be done

*Ant. Octavius, lead your
Upon the left hand of the*

Oct. Upon the right hand

Ant. Why do you cross

Oct. I do not cross you;

^b *Drum. Enter Brutus, Cassius, and their army; Lucilius, Titinius, Messala, and others, attending.*

Bru. They stand, and would have parley.

Cas. Stand fast, Titinius, we must out and talk.

Oct. Mark Antony, shall we give sign of battle?

Ant. No, Caesar, we will answer on their charge.

Make forth, the generals would have some words.

Oct. Stir not until the signal. [^c *to his troops.*]

Bru. Words before blows: is it so, countrymen?

Oct. Not that we love words better, as you do.

Bru. Good words are better than bad strokes, Octavius.

Ant. In your bad strokes, Brutus, you give good words:

Witness the hole you made in Caesar's heart,

Crying, Long live! hail, Caesar!

Cas. Antony,

The posture of your blows are yet unknown;

But for your words, ^d they rob the Hybla bees,

And leave them honeyless.

^a H. *something's* for *something*; but the verb *is* in the foregoing line is here understood.

^b *They shall not cross.*

^c In P. H. F. and F. here the ad

scene begins.

^d The following part of the direction added by C.

^e This direction first put in by C.

^f C. *you* for *they*.

Ant.

stingless too.

O yes, and soundless too;

You have stoln their buzzing, *Antony*,
and, very wisely, threat before you sting.

Ant. Villains, you did not so, when your vile daggers
Hack'd one another in the sides of *Caesar*:

You shew'd your ^a teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing *Caesar's* feet;
Whilst damned *Caesar*, like a cur, behind,
Struck *Caesar* on the neck. O ^b you flatterers!

Caes. Flatterers?—Now, *Brutus*, thank yourself;
This tongue had not offended to-day,
If *Cassius* might have rul'd.

Oct. Come, come, the cause: If arguing make us ^c sweat,
The proof of it will turn to redder drops,
^d Look, I draw a sword against conspirators;
When think you that the sword goes up again?
Never till *Caesar's* ^e three and twenty wounds
Be well aveng'd; or till another *Caesar*
Have added slaughter to the sword of traitors.

Bru. *Caesar*, thou canst not dye by traitors' hands,
Unless thou bring'st them with thee.

Oct. So I hope;
I was not born to dye on *Brutus'* sword.

^a In *P.* and *H.* *Brutus* says only, *You*
threat before you sting, the rest of the
speech being abraded on the margin.

^w The two last fo's, *Hack* for *Hack'd*.

^x The 18. and 22. fo's, *scribes* for
scrib.

^y *P.* and all after omit *god*.

^f The 50's, *scribes* for *scribes*.

^z *P.* and all after except *G.* *shold*

for *Look*.

^b All before *T.* *thru* and *shiry* for
thru and *tweny*.

Bru. O if thou wert the noblest of thy strain,
Young man, thou couldst not dye more honourable.

Cas. A peevish school-boy, ' worthles of such honour,
Join'd with a masker and a reveller.

Ant. Old *Cassius* still.

Oct. Come, *Antony*, away.—

Defiance, traitors, hurl we in your teeth;
If you dare fight to-day, come to the field;
If not, when you have stomachs.

[*Exeunt Octavius, Antony, and Army.*]

Cas. Why now, blow, wind; swell, billow; and swim,
bark:

The storm is up, and all is on the hazard.

Bru. ' Ho, *Lucilius*, hark, a word with you.

Luc. My lord. [*' Lucilius and Messala stand forth.*]

Cas. Messala. [*' Brutus speaks apart to Lucilius.*]

Mes. What says my general?

Cas. Messala,

This is my birth-day; as this very day
Was *Cassius* born. Give me thy hand, *Messala*;
Be thou my witness, that against my will,
As *Pompey* was, am I compell'd to set
Upon one battle all our liberties.
You know, that I held *Epicurus* strong,
And his opinion: now I change my mind,
And partly credit things that do presage.

^c The first f. *worthles*; the other fo's,
worthis for *worthles*.

^d Here begins scene the third, in P.
Ho W. and *Y.*

^e P. and all after omit *Ho*:

^f C. omits this direction.

^g This direction first put in by R.
which C. alters to [*they converse apart.*]

Coming from *Sardis*, on our ^s former ensign
 Two mighty eagles fell; and there they perch'd,^d
 Gorging and feeding from our soldiers' hands;
 Who to *Philippi* here conorted us:
 This morning are they fled away, and gone;
 And in their ^h steads do ^l ravens, crows, and kites,
 Fly o'er our heads, and downward look on us,
 As we were sickly prey; their shadows seem
 A canopy most fatal, under which
 Our army lies, ready to give ^k up the ghost.

Mes. Believe not so.

Cas. I but believe it partly;
 For I am fresh of spirit, and resolv'd
 To meet all ^l perils very constantly.

Bru. Even so, ^m *Lucilius*.

Cas. Now, most noble *Brutus*,
 The gods to-day stand friendly, that we may,
 Lovers, in peace, lead on our days to age!
 But since the affairs of men ⁿ rest still ^o uncertain,

^g So the fo's and C; the rest, *foremost* for *former*; but there was no need of this alteration; for though we now mostly use *foremost* when we speak of place, yet, even at this time, *former* is equally proper whether applied to time or place.

^h The 1st and 2d fo's, *steads* for *steads*.

ⁱ *W.* reads *ravenous* for *ravens*; for, he says, "a raven and a crow is the same bird of prey: the first name taken from its nature; the other from

"its voice." If this be true, the alteration seems necessary; but naturalists tell us that they are birds of different kind.

^k *P. T. H.* and *W.* omit *up*. But, to give the ghost is scarcely English; at least I don't recollect to have met with the phrase without *up*.

^l So the first f. and C; the rest, *peril* for *perils*.

^m *R.* *Lucius* for *Luilius*.

ⁿ The fo's, *rests* for *rest*.

^o All but C. *incertain* for *uncertain*.

ACT V. SCENE I.

Let's reason with the worst that may befall.
 If we do lose this battle, then is this
 The very last time we shall speak together:
 What are you then determined to do?

Bru. Even by the rule of that philosophy,
 By which I did blame *Cato* for the death
 Which he did give himself. I know not how,
 But I do find it cowardly and vile,
 For fear of what might fall, so to prevent
 The time of life; arming myself with patience,
 To stay the providences of some high powers,
 That govern us below.

Cas. Then, if we lose this battle,
 You are contented to be led in triumph,
 Through the streets of *Rome*?

Bru. No, *Cassius*, no: think not, thou noble *Roman*,
 That ever *Brutus* will go bound to *Rome*;

▷ The ad f. *Be* for *By*.
 † C. term for time.
 † *W.* says, "It is evident that be-
 tween these words and the foregoing,
 a sentence is dropped out to this effect
 [on the contrary true courage is seen in
 the] arming myself with patience, &c.
 As the text stands at present, the two
 different sentiments of *disfido* and *op-
 probation* are run together, as part) re-
 lated to one another." *W.*

‡ In order to make the construction
 plain, without supposing any thing lost,
 includes (*I know not how, &c. to the time
 of life*) in a parenthesis; but this is
 hard construction, for hereby he makes
 the participle *arming* to agree with the

pronoun *I* in the words, *I am deter-
 mined to do (or act)* understood at the
 beginning of the speech; unless he
 makes it agree with *I*, in *By which
 did blame Cato, &c.* and then it will be
*By which I (arming myself with patience,
 &c.) did blame Cato, &c.* but this cannot
 be the meaning of the passage. The con-
 struction is very easy, if we only make
arming to agree with *I*, in *But I do find
 it; &c.*

• The 1st and 2d fo's, *lose* for *lose*.
 † The 1st and 2d fo's read *Theroug*;
 the 3d and 4th and *R.* *Througb*; *P.* (not
 finding *Theroug* to measure) alters it to
Along, followed by *H.*

‡ *R.*'s duodecimo, *street* for *streets*.



JULIUS CÆSAR:

He bears too great a mind. But this same day
Must end that work ^v the ides of *Mareb* begun:
And whether we shall meet again, I know not.
Therefore our everlasting farewell take:
For ever and for ever, farewell, *Cassius!*
If we do meet again, why, we shall smile;
If not, why then, this parting was well made.

Caf. For ever and for ever, farewell, *Brutus!*
If we do meet again, we'll smile indeed;
If not, 'tis true, this parting was well made.

Bru. Why then, lead on. O that a man might know
The end of this day's business, ere it come!
But it sufficeth, that the day will end,
And then the end is known. Come, ho! away! [*Exeunt.*]

*** S C E N E II.**

v The Field of Battle.

*Alarums, * as of a Battle join'd. Enter Brutus, and Messala.*

Bru. Ride, ride, *Messala*, ride, and give these bills
Unto the legions on the other side: [^a *Loud alarums.*]
Let them set on at once; for I perceive
But cold demeanour in ^b *Octavius'* wing;
^c And sudden push gives them the overthrow.
Ride, ride, *Messala*; let them all come down. [*Exeunt.*]

^w The three last fo's, *that for the.*

^a C. omits this direction.

^x In P. H. W. and J. this is scene 4.

^b The fo's and R. *Octavio's* for *Octavius'*.

^y This description of the scene put in by C.

^c For *And H.* reads *One*; W. and J.

^z *As of a battle join'd*, put in by C.

A.

SCENE

ACT V. SCENE III. 133

SCENE III.

⁴ *Another Part of the Field.*

Alarums. Enter Cassius, and Titinius.

Cas. O look, *Titinius*, look, the villains fly!
Myself have to mine own turn'd enemy:
This ensign here of mine was turning back;
I slew the coward, and did take it from him.

Tit. O *Cassius*, *Brutus* gave the word too early;
Who, having some advantage on *Octavius*,
Took it too eagerly; his soldiers fell to spoil,
Whilst we by *Antony* ^e are all enclos'd.

Enter Pindarus.

Pin. Fly further off, my lord, fly further off;
Mark Antony is in your tents, my lord:
Fly therefore, noble *Cassius*, fly far off.

Cas. This hill is far enough.—Look, look, *Titinius*;
Are those my tents, where I perceive the fire?

Tit. They are, my lord.

Cas. *Titinius*, if thou ^f lov'st me,
Mount thou my horse, and hide thy spurs in him,
Till he have brought thee up to yonder troops,
And here again; that I may rest assur'd,
Whether ^g yond troops are friend or enemy,

⁴ This description of the scene put in
by C.

^f The fo's and R. *lov'st* for *lov'st*.

^e P. and all after except C. were for

^g C. *yon'* for *yond*.

Tit. I will be here again, even with a thought, [Exit.

Cæs. Go, *Pindarus*, get ^h thither on that hill ;
My fight was ever thick ; regard *Titinius*,
And tell me what thou not'st about the field.

[¹ Exit *Pindarus*.

This day I ^k breathed first ; time is come round,
And where I did begin, there shall I end ;
My life is run ^l his compass.—^m *Sirrah*, what news ?

Pin. [ⁿ Appearing on the hill.] O my lord !

Cæs. What news ?

Pin. ^o *Titinius* is enclosed round about

With horsemen, that make to him on the spur—

Yet he spurs on—Now they are almost on him—

Now *Titinius*—Now some light—O he lights too—

He's ta'en—And hark, they shout for joy. [Shout.

Cæs. Come down ; behold no more.—[*Pindarus* disappears.

O coward that I am, to live so long,

To see my best friend ta'en before my face !

Enter *Pindarus*.

Come hither, *sirrah* :

In *Parthia* did I take thee prisoner ;

And then I swore thee, saving of thy life,

That whatsoever I did bid thee do,

Thou shouldst attempt it. Come now, keep thine oath.

Now be a freeman, and with this good sword

^k The first f. *P.* and all after him except *C.* read *higher* for *thither*. ^m *P.* and all after except *C.* Now for *Sirrah*.

^l No editions have this direction but *H.* and *C.* ⁿ All but *H.* and *C.* direct [*above*.] they, [*within*].

^k The 3^d and 4th fo's, *breath'd* for *breathed*. ^o Here *H.* and *C.* direct [*within*].

^l *P.*, *T.*, *H.* and *W.* its for *his*. ^p This direction in no edition before.

Stand

That ran through *Cæsar's* bowels, search this bosom.
Stand not to answer: Here, take thou the ³ hilts;
And when my face is cover'd, as 'tis now,
Guide thou the sword.—*Cæsar*, thou art reveng'd,
Even with the sword that kill'd thee.

[^r dies.

Pin. So, I am free; yet would not so have been,
Durst I have done my will. O *Cassius*!
Far from this country *Pindarus* shall run,
Where never *Roman* shall take note of him.

[Exit.

³ Enter *Titinius*, and *Messala*.

Mes. It is but change, *Titinius*; for *Octavius*
Is overthrown by noble *Brutus'* power,
As *Cassius'* legions are by *Antony*.

Tit. These tidings will well comfort *Cassius*.

Mes. Where did you leave him?

Tit. All disconsolate,
With *Pindarus* his bondman, on this hill.

Mes. Is not that he, that lies upon the ground?

Tit. He lies not like the living. O my heart!

Mes. Is not that he?

Tit. No this was he, *Messala*,
But *Cassius* is no more. O setting sun
As in thy red rays thou dost sink to night,
So in his red blood *Cassius'* day is set;
The ¹ sun of *Rome* is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

¹ P. and all after but C. *hilt* for
hilt.

³ Here begins scene 5 in P. H. W.
and J.

^r No direction in the first f; the other
fo's direct *Kills him*; R. and all after,
except C, *Kills himself*.

¹ The 1st f. *sunne*; the 2d, *sunne*;
the 3d and 4th and R.'s octavo, *sun*.

Mef. Mistrust of good success hath done this deed.
O hateful error, melancholy's child,
Why dost thou shew to the apt thoughts of men
The things that are not? O error, soon conceiv'd,
Thou never com'st unto a happy birth,
But kill'st the mother that engender'd thee.

Tit. What, *Pindarus*! Where art thou, *Pindarus*?

Mef. Seek him, *Titinius*; whilst I go to meet
The noble *Erutus*, thrusting this report
Into his ears: I may say, thrusting it;
For piercing steel, and darts invenomed,
Shall be as welcome to the ears of *Brutus*,
As tidings of this fight.

Tit. Hye you, *Messala*;

And I will seek for *Pindarus* the while. [Exit *Messala*.]

Why didst thou send me forth, brave *Cassius*?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas! thou hast misconstrued every thing.
But hold thee, take this garland on thy brow;
Thy *Brutus* bid me give it thee, and I
Will do his bidding. *Brutus*, come apace,
And see how I regarded *Caius Cassius*.—
By your leave, gods—This is a *Roman's* part
Come, *Cassius'* sword, and find *Titinius'* heart.

[*Stabs himself, and dies.*]

* P. and all after except J. omit O. rection.

† C. *Why* for *What*.

‡ The fo's and R. have not this di- fo's and G.

§ *Stabs himself, and, omitted in the*

Enter

ACT V. SCENE III. 139

• Enter Brutus, Messala, young Cato, Strato, Volumnius, and Lucilius.

Bru. Where, where, *Messala*, doth his body lye?

Mes. Lo, yonder, and *Titinius* mourning it.

Bru. *Titinius'* face is upward.

Cato. He is slain.

Bru. O *Julius Caesar*, thou art mighty yet;
Thy spirit walks abroad, and turns our swords
In our own proper entrails^a.

Cato. Brave *Titinius*!

Look^b, wher he have not crown'd dead *Cassius*!

Bru. Are yet two *Romans* living such as these?—

• Thou last of all the *Romans*, fare thee well!

It is impossible that ever *Rome*

Should breed thy fellow. Friends, I owe^d more tears

To this dead man, than you shall see me pay.

I shall find time, *Cassius*, I shall find time.—

Come therefore, and to^e *Thassos* send his body,

His^f funeral shall not be in our camp,

^a All but *C.* before the entrance direct *Marum*, which is improper here,

^b Here all but *C.* direct *Low Marum*.

^c The fo's and *R.* read *where*; *P.* and all after except *C.* if for *where*; *where* is *C.*'s emendation, *whether* contracted.

^d The fo's, *Tps* for *Tbou*.

^e The 1st and 2d fo's, *me*; the 3d and 4th, *me* for *my*.

^f The fo's, *R.* and *P.* for *Thassos* read *Tharjus*. *T.* says, "The whole tenor of history warrants us to write, as I have

restored the text, *Thassos*.—*Tharjus* was a town of *Cilicia*, in *Asia Minor*;

and is it probable, *Brutus* could think

of sending *Cassius'* body thither out of *Thrace*, where they were now in-

camp'd? *Thassos*, on the contrary, was a little isle lying close upon

Thrace, and at but a small distance from *Philippi*, to which the body

might very commodiously be transported. Vid. *Plutarch*, *Appian*, *Dion*

Cassius, &c." *T.*

^f All before *P.* *funerals* for *funeral*.



Left it discomfort us. *Lucilius, come.*
 And come, young *Cato*; let us to the field;
^a *Laber* and ^b *Flavius*, set our battles on.
 'Tis three o'clock; and, *Romans*, yet ere night
 We shall try fortune in a second fight. [Exit.

SCENE IV.

^c Another Part of the Field.

Alarum. Enter; ^d fighting, Soldiers of both Armies; then *Bru-*
tus, ^e *Messala*, *Cato*, *Lucilius*, and *Flavius*.

Bru. Yet, countrymen, O yet hold up your heads!

Cato. What bastard doth not?—Who will go with me?

I will proclaim my name about the field—

I am the son of *Marcus Cato*, ho!

A foe to tyrants, and my country's friend;

I am the son of *Marcus Cato*, ho!

[^f charges the retiring enemy.

Bru. And I am *Brutus*, *Marcus Brutus*, I;

Brutus, my country's friend; know me for *Brutus*,

[^g charges them in another part, and exit, driving them in.

The party charged by *Cato* rally, and *Cato* falls.

^a The fo's, R. P. and T.'s octave, *Lucius* for *Laber*. *Armies; then*, not in any edition before C.

^b The 1st. f. *Flavio* for *Flavius*. ^m C. omits *Messala* and *Flavius* out of

^c This scene 7. in P. H. W. and J. *and Others*.

^d The fo's and R. have no descrip- ⁿ All but C. direct, Enter Soldiers and

tion of the scene; P. and all after ex- *fight*.

^e The words, fighting, Soldiers of both ^o No direction in the fo's: All else

but C. direct only, Exit.

Lucil.

ACT V. SCENE IV. 107

Lucil. O young and noble *Cato*; art thou dead?
 Why, now thou dyest as bravely as *Titinius*;
 And may'st be honoured, being *Cato's* son.

1 *Sold.* Yield, or thou dyest:

Lucil. Only I yield to dye:

2 There is so much, that thou wilt kill me straight;

[¹ Offering money.

3 Kill *Brutus*, and be honour'd in his death.

1 *Sold.* We must not — A noble prisoner!

2 *Sold.* Room, ho! tell *Antony*, *Brutus* is ta'en.

3 *Sold.* I'll tell ' the news — Here comes the general —

Enter *Antony*.

Brutus is ta'en, *Brutus* is ta'en, my lord.

Ant. Where is he?

[² they show *Lucilius*.

Lucil. Safe, *Antony*, *Brutus* is safe enough:

I dare assure thee, that no enemy

¹ *H.* reads *I only* for *Only I*.
² *W.* supposes something lost before this line, and that as it stands it is unintelligible: therefore thinks it appears probable, that when *Lucilius* had said, *only I yield to die*; the soldier, by a very natural curiosity, pertinently demanded, *Whether there was yet much resistance on the part of the enemy?* To which *Lucilius*, who had a mind to die, as pertinently answer'd,

There is so much, that thou wilt kill me straight; i. e. so much resistance still on foot, that thou wilt choose to rid me out of the way, that thou mayst go, without the embarras of prisoners, to the as-

surance of thy friends who still want it.
W.

To which *Heath* answers, that the sense is plain enough, without supposing any thing lost, viz. There is so much money for thee, on condition that thou wilt kill me straight. *Heath* in loss

¹ This direction put in by *J.*

² *Lucilius* here pretends that he is *Brutus*, as a farther inducement to the soldiers to kill him.

³ After *not C.* inserts *fir.*

⁴ All but *C.* direct *Antony* to enter here.

⁵ The fo's, R. and P.'s quarto, *thee* for *the*.

⁶ This direction first given by *G.*

Shall

229 JULIUS CÆSAR.

Shall ever take alive the noble *Brutus* :
 The gods defend him from so great a shame !
 When you do find him, ^y or alive, or dead,
 He will be found like *Brutus*, like himself.

Ant. This is not *Brutus*, friend ; but, I assure you,
 A prize no less in worth : keep this man safe,
 Give him all kindness : I had rather have
 Such men my friends than enemies. Go on,
 And see ^z wher *Brutus* be alive or dead :
 And bring us ^a word unto *Octavius*' tent,
 How every thing is chanc'd. [Exeunt.

S C E N E V.

^c Another Part of the Field.

Enter *Brutus*, *Dardanius*, *Clitus*, *Strato*, and *Volumnius*.

Bru. Come, poor remains of friends, rest on this rock.

Cli. *Statilius* shew'd the torch-light ; but, my lord,
 He came not back ; he is or ta'en, or slain.

Bru. Sit thee down, *Clitus* : Slaying is the word ;
 It is a deed in fashion, Hark thee. *Clitus*. [^d whispering.

Cli. What I, my lord ? No not for all the world.

Bru. Peace then, no words.

^y *W.* omits *or*.

^z The fo's and *R.* read *where* ; *P.*
 and all after except *C.* if for *wher*.

^a The three last fo's omit *word*.

^b This scene 8 in *P. H. W.* and *J.*

^c No description of scene in the fo's
 or *R.*

^d This direction first given by *R.*

Cli.

ACT V. SCENE V. 141

Cli. I'll rather kill myself.

Bru. Hark thee, *Dardanius*. [^e *whispering*.]

Dar. ^f Shall I do such a deed?

Cli. O *Dardanius*.

Dar. O *Clitus*!

Cli. What ill request did *Brutus* make to thee?

Dar. To kill him, *Clitus*: look, he meditates.

Cli. Now is that noble vessel full of grief,
That it runs over even at his eyes.

Bru. Come hither, good *Volumnius*, list a word.

Vol. What says my lord?

Bru. Why, this, *Volumnius*:

The ghost of *Cæsar* hath appear'd to me
Two several times by night; at *Sardis* once,
And this last night here in *Philippi*-fields:
I know my hour is come.

Vol. Not so, my lord.

Bru. Nay, I am sure it is, *Volumnius*.

Thou see'st the world, *Volumnius*, how it goes;
Our enemies have beat us to the pit: [^g *low alarms*.]
It is more worthy to leap in ourselves,
Than tarry till they push us. Good *Volumnius*,
Thou know'st that we two went to school together;
Even for that our love of old, I ^h pr'ythee,
Hold thou my ⁱ sword's hilt, ^k whilst I run on it.

Vol. That 's not an office for a friend, my lord.

[*Alarms still*.]

^e No direction here before *C*.

^f *P.* and all after omit *shall*.

^g *P.* and all after except *C.* omit *low*.

^h *C.* *pray thee for pr'ythee*; it is *pro-*
chev in the *fo's* and *R.*

ⁱ The 1st and 2d *fo's*, *sewd*. ~~the~~ *fo's*
sewd's *hilt*.

^k The two last *fo's*, and all after ex-
cept *C.* *while* for *whilst*.

Cli.

Cli. Fly, fly, my lord; there is no tarrying here.

Bru. Farewel to you—and you—and you, *Volumnius*—
Strato, thou hast been all this while asleep;
 Farewel to thee too, *Strato*—Countrymen,
 My heart doth joy, that yet ^a in all my life,
 I found no man, but he was true to me.
 I shall have glory by this ^a losing day,
 More than *Othavius*, and *Mark Antony*,
 By this vile conquest, shall attain unto.
 So, fare you well at once; for *Brutus*' tongue
 Hath almost ended his ^b life's history:
 Night hangs upon mine eyes, my bones would rest,
 That have but labour'd to attain this hour.

Alarums. Cry within, Fly, fly, fly!

Cli. Fly, my lord, fly.

Bru. Hence; I will follow ^c. [^d *Exeunt* *Cli.*, *Dir.* and *Vol.*]
 I pr'ythee, *Strato*, stay thou by thy lord;
 Thou art a fellow of a good respect;
 Thy life hath had some smatch of honour ^e in it:
 Hold then my sword, and turn away thy face,
 While I do run upon it. Wilt thou, *Strato*?

Str. Give me your hand first: Fare you well, my lord.

Bru. Farewel, good *Strato*—*Cæsar*, now be still;
 I kill'd not thee with half so good a will.

[^f *runs on his sword, and dies.*]

^g All before T. read, *Farewel to thee,*
Strato, &c.

^a The three last fo's omit in.

^b The fo's, *losing for losing.*

^c The fo's, *there for life's.*

^c After *follow P.* and all after add
thee.

^d This direction first given by G.

^e P. and all after except G. in 't for
in it.

^f The fo's direct only, *dies.*

Alarums.

ACT V. SCENE V. 243

Alarums. Retreat. Enter Octavius, Antony, and their Army, Lucilius, and Messala.

OA. What man is that?

Mes. My master's man. *Strato*, where is thy master?

Stra. Free from the bondage you are in, *Messala*;

The conquerors can but make a fire of him :

For *Brutus* only overcame himself,

And no man else hath honour by his death.

Lucil. So *Brutus* should be found. I thank thee, *Brutus*,
That thou hast prov'd *Lucilius*' saying true.

OA. All that serv'd *Brutus*, I will entertain them.
Fellow, wilt thou bestow thy time with me?

Stra. Ay, if *Messala* will prefer me to you.

OA. Do so, ' good *Messala*.

Mes. How dy'd my ^h master, *Strato*?

Stra. I held the sword, and he did run on it.

Mes. *Octavius*, ⁱ then take him to follow thee,
That did the latest service to my master.

Ant. This was the noblest *Roman* of them all :
All the conspirators, save only he,
Did that they did, in envy of great *Caesar* ;
He only in a general honest thought,
And common good to all, made one of them.
His life was gentle ; and the elements
So mixt in him, that nature might stand up,
And say to all the world, This was a man.

^g C. omits good.

read lord for master.

^h So the 1st f. and C; the 2d f. omits
master; the 3d and all the other editions

ⁱ H. reads take him then for then take
him.

Os. According to his virtue let us use him,
With all respect, and rites of burial.
Within my tent his bones to-night shall lye,
Most like a soldier, order'd honourably.
So call the field to rest; and let's away,
To part the glories of this happy day.

[*Exeunt omnes.*]

F I N I S.



H A M L E T,

PRINCE OF DENMARK.

T R A G E D Y.

Act III.

HAMLET.

Scene VI



W. Hogarth del.

J. Smith sculp.

H A M L E T,
PRINCE OF DENMARK.

A T R A G E D Y.

BY WILLIAM SHAKESPEARE.

COLLATED WITH
THE OLD AND MODERN EDITIONS.



L O N D O N,

PRINTED BY W. BOWYER AND J. NICHOLS:

AND SOLD BY W. OWEN, BETWEEN THE
TEMPLE-GATES, FLEET-STREET.

MDCCLXXIII.

T H E

TRAGEDY OF HAMLET,
PRINCE OF DENMARK.

EDITIONS COLLATED.

1st Quarto. **T**HE Tragicall Historie of *Hamlet*, Prince of *Denmarke*. By *William Shakespeare*. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. At *London*, Printed by *J. R.* for *N. L.* and are to be sold at his shoppe vnder *Saint Dunston's Church* in *Fleet-street*, 1604 *.

2d Quarto. The Tragedy of *Hamlet* Prince of *Denmarke*. By *William Shakespeare*. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppy. At *London*, Printed for *John Smetwicke*, and are to be sold at his shoppe in *Saint Dunston's Church* Yeard in *Fleet-street*. Vnder the *Diall*. 1611.

3d Quarto. The Tragedy of *Hamlet* Prince of *Denmark*. Newly imprinted and enlarged, according to the true and perfect Copy last Printed. By *William Shakespeare*. *London*, Printed by *R. Young*

* No Copy so old as this seems to have been known by any of the modern Editors or Commentators; they mention none older than 1605.



EDITIONS COLLATED.

for John Smethwicke, and are to be sold at his Shop in Saint *Dunstan's* Church-yard in Fleet-street, under the Diall. 1637.

1st Folio. Heminge and Candell, Editors. London, Printed by Isaac Jaggard and Edward Blount. 1623.

2d Folio. The same Editors. London, Printed by Thomas Cotes and John Smethwicke, 1632.

3d Folio. The same Editors. London, Printed for Philip Chetwinde, 1664.

4th Folio. The same Editors. London, Printed for H. Herringman, E. Brewster and R. Bentley, 1685.

Octavo, Row's, London, 1709.

Duodecimo, Rowe's, ditto, 1714.

Large Quarto, Pope's, ditto, 1723.

Duodecimo, Pope's, ditto, 1728.

Octavo, Theobald's, ditto, 1733.

Duodecimo, Theobald's, ditto, 1740.

Large Quarto, Hanmer's, Oxford, 1744.

Octavo, Warburton's, London, 1747.

Ditto, Johnson's, ditto, 1765.

Ditto, Steevens's, ditto, 1766.

Capel's, without date.

* *N. B.* As *Steevens* publishes from the quartos, for brevity's sake, I take no notice of him but when he omits giving the various readings of those quarto editions he professes to collate: and it is to be understood, when I say the quartos read so or so, that I include him with them, if he is not mentioned.

D R A-

D R A M A T I S P E R S O N Æ.

<i>Claudius</i> , King of Denmark,	{	Appears Act I. Sc. 2. Act II. Sc. 3, 4. Act III. Sc. 1, 3, 6, 7, 9, 10. Act V. Sc. 2, 5.
^a <i>Fortinbras</i> , Prince of Norway,	{	Act IV. Sc. 4. Act V. Sc. 6.
<i>Hamlet</i> , Son to the former, and Nephew to the present King.	{	Act I. Sc. 2, 3, 4, 7, 8, 9. Act II. Sc. 5, 6, 7, 8. Act III. Sc. 2, 4, 5, 6, 7, 8, 10, 11. Act IV. Sc. 2, 3, 4. Act V. Sc. 1, 2, 3, 4, 5, 6.
<i>Polonius</i> , Lord Chamberlain,	{	Act I. Sc. 2, 6. Act II. Sc. 1, 2, 3, 4, 6, 7. Act III. Sc. 1, 2, 3, 4, 6, 8, 9, 11.
<i>Horatio</i> , Friend to <i>Hamlet</i> ,	{	Act I. Sc. 1, 4, 7, 9. Act III. Sc. 5, 6, 7, 8. Act IV. Sc. 5, 8. Act V. Sc. 1, 2, 3, 4, 5, 6.
<i>Laertes</i> , Son to <i>Polonius</i> ,	{	Act I. Sc. 2, 5, 6. Act IV. Sc. 6, 7, 9, 10. Act V. Sc. 2, 5.
^b <i>Voltemand</i> , ^c <i>Corneilius</i> , ^d <i>Rofencraus</i> , ^e <i>Guildestern</i> ,	} Courtiers,	Act I. Sc. 2. Act II. Sc. 4. Act I. Sc. 2. Act II. Sc. 4. Act II. Sc. 3, 6, 7. Act III. Sc. 1, 4, 6, 7, 8, 9. Act IV. Sc. 1, 2, 3, 4. Act II. Sc. 3, 6, 7. Act III. Sc. 1, 4, 6, 7, 8, 9. Act IV. Sc. 1, 2, 3.
<i>Ofrick</i> , a Fop,	{	Act V. Sc. 4, 5, 6.
<i>Marcellus</i> , an Officer,	{	Act I. Sc. 1, 4, 7, 9.
^e <i>Bernardo</i> , <i>Francisco</i> ,	} two Soldiers,	Act I. Sc. 1, 4. Act I. Sc. 1.
<i>Reynaldo</i> , Servant to <i>Polonius</i> ,	{	Act II. Sc. 1.

^a The qu's spell this name, *Fortinbrasse* and *Fortenbrasse*.

^b First and 2d qu's, *Valtemand*; 3d q: and 1st f. *Voltemond*.

^c The 1st f. spells, *Rofincrane*, *Rofincran*, and *Rofincrance*. The 2d, 3d and 4th f. *Rofincros*; R. and P, *Rofencraus* in the Dram. Per. but *Rofincrosse* in the body of the Play. T.-W. and J, *Rofincrauz* in the Dram. Per. but *Rofincranuz* in the body of the Play. H. *Rofincrosse*.

^d The qu's, *Guyldesterne*; the 1st f. *Guildestern* and *Guildesterns*; the other fo's, *Guildestar* and *Guildestare*.

^e The qu's and fo's, *Bernardo*.

DRAMATIS PERSONÆ.

A Captain under <i>Fortinbras</i> ,	{ A& IV. Sc. 4.
Ghost of <i>Hamlet's</i> Father,	{ A& I. Sc. 1, 7, 8. A& III. Sc. 11.
† <i>Gertrude</i> , Q. of <i>Denmark</i> , and Mother to <i>Hamlet</i> ,	{ A& I. Sc. 2. A& II. Sc. 3, 4. A& III. Sc. 1, 6, 7, 11. A& IV. Sc. 1, 5, 6, 7, 10. A& V. Sc. 2, 5.
<i>Ophelia</i> , Daughter to <i>Polonius</i> ,	{ A& I. Sc. 5, 6. A& II. Sc. 2. A& III. Sc. 1, 2, 3, 6, 7. A& IV. Sc. 5, 7.
Ladies attending on the Queen.	
Players,	{ A& II. Sc. 7. A& III. Sc. 4, 7, 8.
Gravemakers,	{ A& V. Sc. 1.
Sailors,	{ A& IV. Sc. 8.
Messengers, and other Attendants.	

SCENE, *ELSINOUR*.

This Story is taken from the *Danish* History, written by
Saxo Grammaticus. H.

† The qu's, *Gertrud* and *Gertrud*.

The qu's and fo's read *I* for *My* thro' the whole Play; and frequently *them* for *then*.

Sc.

A SKETCH

A
S K E T C H
O F
T H E P L A Y.

A C T I.

Sc. I. **A** Platform before the palace. Enter *Ber.* and *Fran.* two centinels; *Fran.* is relieved by *Hor.* and *Mar.* Talk about a ghost having appeared. *Hor.* is incredulous. Enter ghost. They perceive it to be like the deceased king. *Hor.* speaks to it. It stalks away without answering. They conjecture about the ghost, and the warlike preparations that are making in *Denmark.* The ghost appears again. *Hor.* conjures it to speak, but in vain. The cock crows: It vanishes. Talk hereupon. *Hor.* and *Mar.* agree to tell *Ham.* of the ghost. *Exeunt.*

Sc. II. The palace. Enter king, queen, *Ham. Pol. Laer. Vol. Cor.* lords, and attendants. King's speech, of the death of the late king, and of his marriage with his widow; of negotiations with the court of *Norway*; [*Exeunt Vol. and Cor. as ambassadors to Norway*]



SKETCH OF THE PLAY.

way] of *Laer.*'s departing for *France*. *Ham.*'s sorrow for the death of his father: Is dissuaded from going to *Wittenburg*. Exeunt.

Sc. III. Manet *Ham*. His soliloquy; On the baseness of human nature, and the frailty of his mother the queen, in so soon forgetting her former husband the late king, and incestuously marrying his brother the present king, with a comparison between them to the disadvantage of the latter.

Sc. IV. To *Ham*. enter *Hor. Ber.* and *Mar.* They acquaint *Ham*. with the appearance of the ghost. He determines to watch with them, that if it appeared again, he might see, and speak to it. Exeunt.

Sc. V. An apartment in *Pol.*'s house. Enter *Laer.* and *Oph.* *Laer.*'s instructions to her in the matter of *Ham.*'s love.

Sc. VI. To them enter *Pol.* He instructs *Laer.* how to behave in the foreign country whither he is travelling. *Laer.* takes his leave. Talk between *Pol.* and *Oph.* about *Ham.*'s amorous addresses to her; which he advises her not to regard.

Sc. VII. The platform before the palace. Enter *Ham. Hor.* and *Mar.* Talk of the drunkenness of the *Dans*. Ghost appears. *Ham.* speaks to it. It beckons him. He follows it. Exeunt.

Sc. VIII. Re-enter ghost and *Ham.* It tells him, it is the ghost of his father, and relates that, sleeping in his orchard, he was poisoned with juice of *Hebanon* pour'd in his ears, by *Ham.*'s uncle, the present king; and advises him to be revenged on the murderer; but not to contrive any punishment for the queen, leaving her only to the stings of her own conscience.

SKETCH OF THE PLAY.

conscience. Exit ghost. *Ham.*'s soliloquy. He swears to revenge his father's death.

Sc. IX. *Hor.* and *Mar.* who had followed *Ham.* at a distance, came up with him, and are inquisitive about what passed between him and the ghost. He evades satisfying them, and makes them swear to be secret in what they had seen; and if he should hereafter feign madness, they should by no token whatever discover the fraud. Exeunt.

A C T . II.

Sc. I. An apartment in *Pol.*'s house. Enter *Pol.* and *Reyn.*

Pol. gives money and notes to *Rey.* to deliver to *Laer.* and bids him make enquiry into the conduct and behaviour of *Laer.* abroad. Exit *Rey.*

Sc. II. To *Pol.* enter *Oph.* She relates a visit she had received from *Ham.* wherein he appeared to be mad. *Pol.* concludes that 'tis for love of *Oph.* he hath run mad; and determines to acquaint the king hereof. Exeunt.

Sc. III. The palace. Enter king, queen, *Rof.* *Guil.* lords, and other attendants. King mentions *Ham.*'s madness, and desires *Rof.* and *Guil.* to accompany him; and, if possible, to find out the cause of his madness. [Exeunt *Rof.* and *Guil.*] Enter *Pol.* with news of the ambassador's return. He tells the king he thinks he hath found the cause of *Ham.*'s lunacy. Exit *Pol.*

Sc. IV. Re-enter *Pol.* with ambassadors, who end their business with the king. *Pol.* proceeds to shew the cause of *Ham.*'s madness; reads a letter from *Ham.*



SKETCH OF THE PLAY.

to *Oph.* It is agreed to try *Ham.* with *Oph.* by turning them together, and watching them. Exit king and queen.

Sc. V. Enter *Ham.* reading. *Pol.* accosts him. *Ham.* talks wildly to him. Exit *Pol.*

Sc. VI. Enter *Rof.* and *Guil.* *Ham.* finds them on the occasion of their being at *Denmark*, and finds they were sent for by the king. Talk of the players, who are expected.

Sc. VII. Enter *Pol.* with the news of players being arrived. Enter players. *Ham.* welcomes them. Asks for a speech from one of them. The speech. Enquires if they can act *Gonzago*, and tells them he will insert a short speech therein for them to study. Exit.

Sc. VIII. Manet *Hamlet.* His soliloquy; on the behaviour of the player under a feigned passion, compared with his own under a real one. The effect of stage-playing so great, that guilty persons have, by the cunning of the scene, been induced to confess their crimes. He determines to have something played like the murder of his father, before his uncle; and from his behaviour under the play to judge of his guilt.

A C T III.

Sc. I. The palace. Enter king, queen, *Pol.* *Oph.* *Rof.* *Guil.* and lords. Talk of *Ham.*'s madness; the cause not discovered. Exit queen; and *Ham.*'s trial with *Oph.* comes on. Exit all but *Oph.*

Sc. II.

SKETCH OF THE PLAY.

- Sc. II. *Oph.* with a book. Enter *Ham.* His soliloquy of life, and dissolution: discovers *Oph.* talks rudely with her; and bids her get to a nunnery. Exit *Ham.* *Oph.*'s soliloquy on *Ham.*'s noble perfections, overthrown by madness.
- Sc. III. Enter king and *Pol.* who had overheard what passed between *Ham.* and *Oph.* King concludes that love is not the cause of his madness: Counsels with *Pol.* about sending him to *England* for the demand of tribute; which *Pol.* agrees to, provided his mother the queen cannot by conference with him discover the cause of his griefs. *Pol.* proposes to be secretly a witness of this conference. Exeunt.
- Sc. IV. Enter *Ham.* and the players. His instructions to them. Exeunt players. Enter *Pol.* *Rof.* and *Guil.* with news that the king and queen will hear the play. Exeunt.
- Sc. V. To *Ham.* enter *Hor.* *Ham.*'s commendations of *Hor.*'s virtues. Begs him to eye the king at the play, and note his behaviour.
- Sc. VI. Enter king, queen, *Pol.* *Oph.* *Rof.* *Guil.* lords, as to the play. *Hamlet*'s mad talk: to the king, to *Pol.* to *Oph.*
- Sc. VII. Dumb shew enters. Enter player king and queen, very lovingly embracing. King lies down on a bank of flowers. She seeing him asleep leaves him. Anon comes in a fellow, takes off his coronet, kisses it, and pours poison in the king's ears and Exit. The queen returns, finds the king dead, and makes passionate action. The poisoner, with two or three minutes, comes in again, seeming to lament her. The dead body is carried away.
- The



SKETCH OF THE PLAY.

The poisoner woos the queen with gifts, she seems unwilling awhile, but in the end accepts his love. Exeunt dumb shew. Prologue to the play. Play begins. Enter player king and queen. King hath been 30 years married to the queen. Queen's protestation of inviolable love to him. King is infirm, and expects to die soon: mentions her marrying another husband, which she protests against, with oaths and imprecations. King sleeps. Queen leaves him. Enter *Lucianus*, nephew to the king. Pours poison in the king's ears.

Here the play is broke off by the king's rising and discovering marks of terror. Exeunt.

Sc. VIII. Manent *Ham.* and *Hor.* From the king's behaviour at the play, they conclude him guilty, and the ghost's words true. Enter *Rof.* and *Guil.* who brings news that the king is out of order; and that the queen desires to speak with *Ham.* in her chamber before bed-time. They found *Ham.* about his distemper, but meet with a sharp rebuff. Enter *Pol.* to tell *Ham.* the queen waits for him. Exeunt all but *Ham.* His soliloquy before going to his mother. Exit.

Sc. IX. Enter king, *Rof.* and *Guil.* The king determines to send *Ham.* to *England* with all speed, and orders *Rof.* and *Guil.* to attend him. Exeunt *Rof.* and *Guil.* Enter *Pol.* with advice that *Ham.* is going to his mother's closet, and that he (*Pol.*) will hide himself behind the arras to hear their conference. Exit. King's soliloquy on his crimes of ambition, murder and incest; addresses himself to prayer and repentance, but ineffectually.

SKETCH OF THE PLAY.

Sc. X. The king kneeling, *Ham.* enters. *Ham.* is inclined to make use of this opportunity, to kill him; but deliberates that this is not a proper time while he is praying, for then should he send his soul to heaven; but since he kill'd his father unprepared, he will wait a more proper time for his revenge, when the king shall be engaged in some debauchery that may unfit him for heaven. Exeunt.

Sc. XI. Enter queen and *Pol.* *Pol.* tells her *Ham.* is coming, and hides himself. Enter *Ham.* He begins roughly with the queen. She cries out. *Pol.* calls for help behind the arras. *Ham.* kills him; not knowing it to be *Pol.* *Ham.* proceeds to call the queen to account, for marrying his uncle and the murderer of his father. Produces two pictures, one of his uncle, the other of his father, and makes a comparison between them, which affects the queen. While he is inveighing against his uncle, enter ghost. He asks the ghost the cause of its second appearance, which answers that it is come to put him in mind of his promised revenge. Exit ghost. The queen, to whom the ghost was invisible, imputes *Ham.*'s holding discourse with vacancy (as she thought) to his madness. *Ham.* convinces her that he is not mad in reality, but in craft. Is sorry that he has killed *Pol.* Exeunt *Ham.* in tugging out *Pol.*

A C T IV.

Sc. I. A royal apartment. Enter king and queen. Queen acquaints the king with *Ham.*'s having killed *Pol.*
King.



SKETCH OF THE PLAY.

- King calls *Rof.* and *Guil.* whom he sends to search for *Ham.* and the dead body. Exeunt.
- Sc. II. Enter *Ham.* and after him *Rof.* and *Guil.* They ask him what he has done with the dead body, but he does not satisfy them. Exeunt.
- Sc. III. Enter king. Resolves that *Ham.* shall be sent away suddenly, but that it must not appear so to the people. Enter *Rof.* Tells the king that *Ham.* is without, guarded. Enter *Ham.* and *Guil.* King gets from *Ham.* where he has laid the body. Tells him he must strait for *England.* *Ham.* takes his leave. King directs *Rof.* and *Guil.* to follow him. Exeunt. Manet king, who in a soliloquy discovers that *Ham.* is sent to *England* to be murdered, Exit.
- Sc. IV. A camp on the frontiers of *Denmark.* Enter *Fortinbras* with an army. Bids a captain go and claim a march through the kingdom. Exeunt *Fort.* and army. Manet captain. Enter *Ham.* *Rof.* *Ham.* enquires of the captain, whose was the army and whither purposed. Captain tells him 'tis *Fortinbras's* army, and designed for *Poland.* Exeunt. Manet *Ham.* His soliloquy. Blames himself for not having yet executed his revenge; and resolves to fix his mind more strongly on it.
- Sc. V. A palace. Enter queen and a gentleman, who acquaints her that *Opb.* is distracted, and wants admission to her. The queen at first refuses to see her, but afterwards admits her. Enter *Opb.* feigning distractedly, during which enter king. After further wild behaviour, exit *Opb.* King orders her to be followed and watched. Reflects on the death of

SKETCH OF THE PLAY.

Pol. and his private interment, the madness of *Oph.* *Laertes's* coming from *France*, and the animosities that may arise among the people on these accounts. A noise within.

- Sc. VI. Enter messenger, who acquaints the king, that *Laer.* is come with a riotous rabble, who proclaim him king. The doors are broke open. Enter *Laer.* demands satisfaction, and vows to revenge his father's death.
- Sc. VII. Enter *Oph.* fantastically dressed with straws and flowers, singing and talking wildly. *Laer.* is further moved by this scene to his revenge; and the king promises him satisfaction from the offender. Excunt.
- Sc. VIII. Enter *Hor.* and sailors, who bring him a letter from *Ham.* with news that *Ham.* in his passage to *England*, was taken prisoner by pirates, who use him kindly, and desiring *Hor.* to repair speedily to him. Excunt.
- Sc. IX. Enter king and *Laer.* Further talk of *Pol.'s* death and *Oph.'s* madness, and *Laert.'s* resolution to revenge. Enter messenger with letters from *Hamlet*, importing his being set on shore in *Denmark*, and that he will see the king on the morrow. [Exit messenger.] Who proposes a scheme for *Laert.'s* revenge on *Ham.* by engaging *Ham.* in a trial of skill at foils with *Laer.*; and *Laer.* is to make choice of an unbated sword, so that in the action *Laer.* may kill *Ham.* *Laer.* further improves upon this murderous scheme, by telling the king he will poison the point of his sword, so that if he but slightly wounded *Ham.* he would die.

Sc. X.

SKETCH OF THE PLAY.

Sc. X. Enter queen, with the news that *Oph.* while climbing to hang a garland of flowers, she had made, on a willow that hung over a brook, fell into the brook and was drowned. Exeunt.

A C T V.

Sc. I. A church. Enter two clowns, with spades and mattocks to dig *Ophelia's* grave. Humorous talk of self-murder, &c. Exit 2d clown. Enter *Ham.* and *Hor.* First clown sings. *Ham.'s* reflections on death—talk with the clown.

Sc. II. Enter king, queen, *Laer.* and a coffin, with lords and priests attendant, to the burial of *Oph.* *Laer.* leaps into the grave. *Ham.* follows. *Laer.* grapples with him. The attendants part them. Exeunt.

Sc. III. A hall in the palace. Enter *Ham.* and *Hor.* *Ham.* tells *Hor.* of the king's villainy in sending him to *England* to be murdered, and of the way he escaped.

Sc. IV. Enter *Ofrick*—tells, that the king hath laid a wager on *Ham.'s* head against *Laer.* of their skill in the rapier. *Ham.* accepts the challenge.

Sc. V. Enter king, queen, *Laer.* lords, with other attendants, with foils and gantlets. A table, and flagons of wine on it. King gives *Ham.* *Laer.'s* hand in token of friendship. *Ham.* begs him pardon for the wrongs he had done. They play. *Ham.* gives the first hit. King drinks to him, and offers him a poisoned cup. *Ham.* refuses to drink.

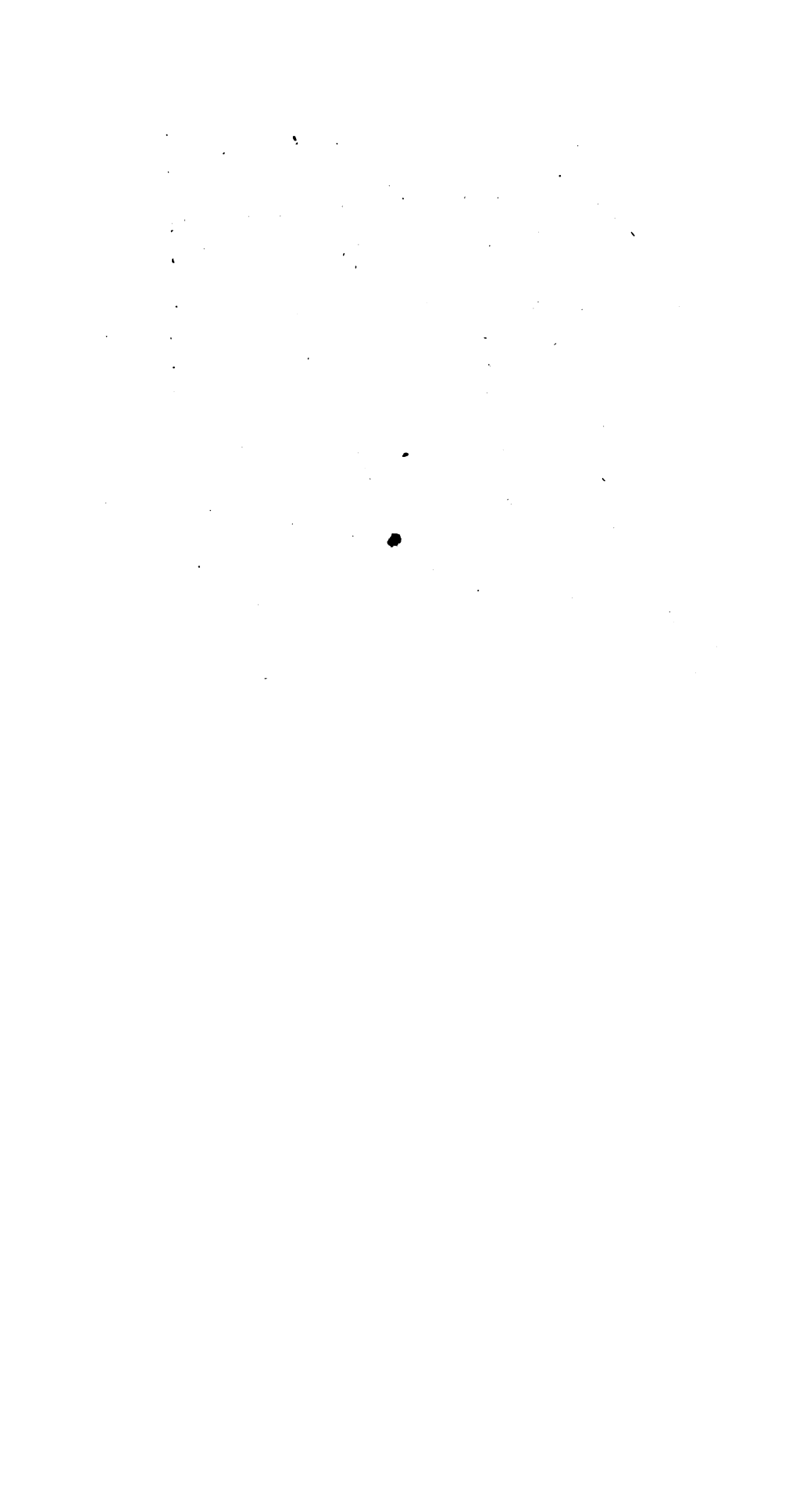
Gets

SKETCH OF THE PLAY.

Gets the second hit. The queen drinks to *Ham.*'s fortune out of the poisoned cup. Play again. *Laer.* wounds *Ham.* Then in scuffling they change rapiers, and *Ham.* wounds *Laer.* Queen dies, saying she is poisoned with the drink. *Laer.* tells *Ham.* that his (*Laer.*'s) foil was invenomed at the point, and that both will infallibly die with the prick. *Ham.* stabs the king. King dies. *Laer.* dies. *Ham.* finding death approaching, takes his leave of *Hor.* *Hor.* takes the poisoned cup to drink, which *Ham.* snatches out of his hand; begging *Hor.* that he would live to report his tale, and do justice to his memory.

Sc. VI. Enter *Ofr.* with news that young *Fortinbras* is come a victor from *Poland.* *Ham.* prophesies that the election for king of *Denmark* will fall on *Fortinbras,* and gives him his vote. *Ham.* dies. Enter *Fortinbras,* and *English* ambassadors, with the news that *Rof.* and *Guil.* are dead, as by order of the king. *Hor.* gives orders that the dead bodies be placed to view on a stage, and says he will relate the causes of this bloody scene. Bodies are taken up. Exeunt marching: after which a peal of ordnance is shot off.

HAMLET,



H A M L E T,
PRINCE OF DENMARK.

A C T I.

S C E N E I.

** A Plat-form before the Palace.*

Enter Bernardo and Francisco, two Centinels.

Bernardo.

W H O 's there ?

Francisco.

Nay answer *c me*. Stand and unfold yourself.

Ber. Long live the king !

Fran. Bernardo ?

Ber. He.

*Fran. You come most *d* carefully upon your hour.*

** The scene is not described in the words, had the right of inquiring upon you's or so's.*

b First and second qu's, Whose there ? Bernardo's answer to be, Long live the

c The emphasis should be laid on the king.

*word me ; for Francisco is the centinel *d* The 3d and 4th so's read cautiously upon guard ; therefore he, and not Ber-*

Esc. 'Tis now five o'clock; get thee to bed, *frank*.
I am for the rest, much thank. 'Tis better so.
 As I am here at heart.

Esc. Have you no quiet guard?
I am not without looking.
Esc. Well, good-night.

If you do meet *Horatio* and *Marcellus*,
 Tell 'em I am of my watch; bid them make haste.

Enter Horatio and Marcellus.

Frank. 'Tis now five o'clock. Stand, & sit! ^a Who's there?
Hor. I am here to the ground.

Esc. How long have you been to the *Lune*?

Frank. O, it is a good night!

Esc. O, for one, a noble soldier! Who hath relieved you?

Frank. *Escalus* hath my place. Give you good night.
 [Exit Frank.]

Esc. *Horatio*: *Marcellus*.

Esc. Say, who is *Horatio* there?

Hor. I am a piece of him.

Esc. Welcome, *Horatio*; welcome, good *Marcellus*.

¹ *Mar.* What, has this thing appear'd again to-night?

^a The q. reads for twelve.

¹ *Escalus* for *frank*. We
 by means of the word we mean those
 who were to watch on the next appoint-
 ing ground. *Escalus*, as the original
 sense of the word, were the proprietors
 of neighbouring lands, posted only by a
 fence, which belonged equally to both.
 H

² *Mar.* *Esc.* of my watch. That is,
 that who are in competition with me,
 can't do it discharge their duty with most
 exactness. *Frank's* *Marcellus*, in his

^a The fo's R. and P. omits: 'Who is

^b The fo's and P. read *Who is*

¹ The qu's read *frank*.

^a But why a piece? *Esc.* says that as
 he gives his head. Which discipline
 should be marked. W.

² This is a common humorous expres-
 sion, and intimates no indication of giv-
 ing the head at the same time. *Esc.*
 in his.

¹ The qu's, *Esc.* give this speech to
Horatio.

Esc.

Ber. I have seen nothing.

Mar. *Horatio* says, 'tis but ^m our phantasy,
And will not let belief take hold of him,
Touching this dreaded ⁿ sight, twice seen of us;
° Therefore I have entreated him, along
With us to watch the minutes of this night;
That if again this apparition come,
He may approve our eyes, and speak to it.

Hor. Tush, tush, 'twill not appear.

Ber. Sit down awhile,
And let us once again assail your ears,
That are so fortified against our story.

^p *Mar.* What we have two nights seen—

Hor. Well, sit we down,
And let us hear *Bernardo* speak of this.

Ber. Last night of all,
When ^q yon same star, that's westward from the pole,
Had made his course ^r t' illumine that part of heav'n

^m The 2d and 3d qu's read *a* for *our*.

ⁿ Perhaps *Shakespeare* wrote *spright*.
W.

° This passage I have ventured to point in a different manner from all editions before; as the true sense hereby appears more clearly.

^p This line, which all the former editions have made a part of *Bernardo's* speech, *H.* seems justly to have given to *Marcellus*; though *J.* thinks, without necessity. But can we suppose, that when *Bernardo* is beginning to speak about the ghost, *Horatio* would interrupt him, and say, *Well, sit we down and let us hear Bernardo speak of this?* This behaviour must be very absurd.—The matter is

plainly as follows. *Horatio* is incredulous, *Bernardo* says, "Sit down, let us endeavour to convince you, *Horatio*, of the truth of this apparition." Upon which *Marcellus* eagerly says to *Horatio*, "What we have two nights seen," and attest to the truth of, sure you may believe. "Well (says *Horatio*, interrupting him) I have heard the story of this ghost from you, *Marcellus*, already; let us sit down and hear what *Bernardo* has to affirm about it." It must be a very dull understanding that can perceive no necessity of *H.*'s alteration.

^q Qu's and 1st and 2d so's, *yond*.

^r Third q. *t' illumine*.

Whete now it burns, *Marcellus* and myself,
The bell then beating one—

Enter the Ghost.

Mar. Peace, break thee off; look where it comes again.

Ber. In the same figure, like the king that's dead.

Mar. Thou art a scholar, speak to it, *Horatio*.

* *Ber.* Looks it not like the king? mark it, *Horatio*.

Hor. Most like: it harrows me with fear and wonder.

Ber. It would be spoke to.

Mar. ^u Speak to it, *Horatio*.

Hor. What art thou that usurp'st this time of night,
Together with that fair and warlike form,
In which the majesty of buried *Denmark*
Did ^v sometimes march? by heav'n I charge thee speak.

Mar. It is offended.

Ber. See! it stalks away.

* *Hor.* Stay; speak; speak; I charge thee, speak.

[Exit Ghost.]

Mar. 'Tis gone, and will not answer.

Ber. How now, *Horatio*? you tremble and look pale.
Is not this something more than phantasy?
What think you ^y on 't?

Hor. Before my God, I might not this believe,

* The 2d and 3d qu's and S. omit this line. In the first q. and all the other editions it is inserted; the words, *Most like*, in the next speech, would be impertinent without it. The first q. reads *Looks a, not, &c.*

^v The qu's, fo's, R. and C. read *sometimes*. P. and the subsequent editions, *sometime*.

* So all the editions before P. who alters it to, *Stay; speak; I charge thee, speak.* and is followed by the editors after him, except C.

^y So the first q. the fo's, R. and C. the rest of it for on 't.

Without

Without the sensible and ^a true avouch
Of mine own eyes.

Mar. Is it not like the king?

Hor. As thou art to thyself.

Such was the ^a very armour he had on,
When ^b he th' ambitious *Norway* combated:
So frown'd he once, when in an angry parle,
He smote the ^c sleaded ^d *Polack* on the ice.

'Tis strange —

Mar. Thus twice before, and ^e just at this ^f dead hour,
With martial stalk, hath he gone by our watch.

Hor. In what particular thought to work, I know not;
But in the gross and scope of my ^g opinion,
This bodes some strange eruption to our state.

Mar. Good now fit down; and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the ^h subject of the land?
And ⁱ why such daily ^k cost of brazen cannon,
And foreign mart for implements of war?
Why such impress of shipwrights, whose fore task
^l Does not divide the sunday from the week?

^a *W.* try'd for true.

^f *Qu's* mine.

^b The 2d, 3d, and 4th fo's omit *very*.

^h So all before *P.* who reads *subjects*;
followed by the rest except *C.* But *sub-*

^c The fo's omit *be*.

^e The fo's and *R.* read *sleaded, sleaded,*
or *sleaded,* carried on a *slead* or *studge.* *jeſſ* seems here a noun of multitude, the
subject part of the land.

^d The qu's and three first fo's read
Pollax; the 4th f. *Poleaxe.* *Polack* an
inhabitant of *Poland,* from the *French*
Polacque. *J.*

ⁱ *Qu's* *with.* Which reading will
bear, otherwise pointing.

^g The qu's and *C.* read *jump* for *just.*

^k So the qu's; the rest *cast.* They
might not have the art of casting can-
non; if so, they consequently must buy
it.

^f The 3d q. three last fo's, and *R.*
read *same* for *dead.*

^l The 3d and 4th f. *Do's* for *Doer.*

M.

A 3

What

What might be toward, that this sweaty haffe
Doth make the night joint ^m labourer with the day,
Who is't that can inform me?

Hor. That can I:

At least the whisper goes so: Our last king,
Whose image ⁿ even but now appear'd to us,
Was, as you know, by *Fortinbras* of *Norway*,
Thereto prickt on by a most emulate pride,
Dar'd to the ^o combat. In which, our valiant *Hamlet*
(For so this side of our known world esteem'd him)
Did slay this *Fortinbras*: ^p who by a seal'd compact,
Well ratified by law ^q and heraldry,
Did forfeit (with his life) all ^r those his lands
Which he stood seiz'd ^s of, to the conqueror;
Again the which, a moiety competent
Was gaged by our king; which had ^t return'd
To the inheritance of *Fortinbras*,
Had he been ^u vanquisher, ^v as by the same contract
And carriage of the ^x articles ^y design'd,
His fell to *Hamlet*. Now, ^z sir, young *Fortinbras*,
Of unimproved mettle hot and full,
Hath in the skirts of *Norway*, here and there,

^m The third q. reads *labour*.

ⁿ *W.* and *F.* read *but even now*.

^o All the editions before *P.* read *combat*; he alters it to *fight*; followed by the rest, except *C.*

^p So all the editors read before *P.* who alters it to, *who by seal'd compact*; and is followed by the rest, except *C.*

^q *H.* and *W.* read *of for and*,

^r The qu's, *those for those*.

^s The fo's and *R.* *on for of*.

^t So the fo's, *R.* and *F.* the rest, *return*.

^u The 3d q. *vanquish't*.

^v So the qu's, *W.* and *C.* the fo's and *R.* *As by the same covenant*; the rest, *As by that covenant*.

^x The first q. the fo's, *R.* and *C.* read *article*.

^y The first q. reads *designe*; the 2d *designe*; the 3d q. and first f. *designe*.

^z *P.* and all after, except *C.* omit *fir*,

ACT I. SCENE I.

Shark'd up a list of ^a lawless resolute,
 For food and diet, to some enterprize
 That hath a stomach in 't; which ^b is no other
 (^c As it doth well appear unto our state)
 But to recover of us by strong hand
 And terms ^d compulsory, those foresaid lands
 So by his father lost: and this, I take it,
 Is the main motive of our preparations,
 The source of this our watch, and the chief head
 Of this post-haste and romage in the land.

^e Ber. *I think it be no other, but ^f even so:
 Well may it fort that this portentous figure
 Comes armed through our watch so like the king,
 That was and is the question of these wars.*

Hor. *A ^g moth it is to trouble the mind's eye.
 In the most high and ^h palmy state of Rome,
 A little ere the mightiest Julius fell,
 The graves stood tenants, ⁱ and the sheeted dead
 Did squeak and gibber in the Roman streets;*

* * * * *

^l *As stars with trains of fire, and dews of blood,*

^a So the qu's and C. all the rest *lawless*.

^b The 2d and 3d qu's, omit *is*.

^c The fo's, R. and P. *And* for *As*.

^d So the qu's, W. and C. the rest, *compulsative*.

^e The lines in italic are omitted in the fo's, but restored by R.

^f First q. *even* for *even so*.

^g The 3d q, R. and all after, *note* for *moth*.

^h *Palmy*, i. e. *victorious*. P.

R. alters *palmy* to *flourishing*.

ⁱ P, T, H, and W. omit *and*.

^k Something seems to be wanting here; a line perhaps might be omitted through mistake, somewhat like the following,

Tremendous prodigies in heav'n appear'd—

^l So the qu's.

R. alters this to, *Stars shone with trains of fire, dews of blood fell, &c.* to make sense of the passage, without supposing any thing wanting; followed by the rest.

Of this his nephew's purpose, to suppress
 His further gate herein; in that ^r the levies,
 The lists, and full proportions are all made
 Out of his ^s subjects; and we here dispatch
 You good *Cornelius*, and you *Voltimand*,
 For ^t bearers of this greeting to old *Norway*;
 Giving to you no further personal power
^u To business with the king, more than the scope
^v Of these dilated articles ^x allows.
 Farewel, and let your haste commend your duty.

^y *Vol.* In that, and all things, will we shew our duty.

King. We doubt ^z it nothing; heartily farewel.

[^a *Exeunt Vol. and Cor.*

And now, *Laertes*, what's the news with you?
 You told us of some suit; what is 't, *Laertes*?
 You cannot speak of reason to the *Danes*,
 And lose your voice; What wouldst thou beg, *Laertes*?
 That shall not be my offer, not thy asking?
 The ^b head is not more native to the heart,
 The hand more instrumental to the mouth,
^c Than is the throne of *Denmark* to thy father.
 What wouldst thou have, *Laertes*?

Laer. ^d My dread Lord,

^r The 3d and 4th fo's read *be* for *the*.

^z The 4th f. R. and P.'s quarto read

^s First and 2d qu's, and the fo's, read,

in for it.

subjects.

^a The qu's omit this direction.

^t The fo's and R. read, *bearing*.

^b H. and W. read *blood* for *head*.

^u R, P, and H. read *of treaty* for *to*

^c So all the editions till H, who alters

business.

it to,

^v So all before P. who reads *which*

Than to the throne of Denmark is thy father.

for *of*, followed by all but J, and C.

followed by W, and J.

^x So J; all the rest *allow*.

^d The fo's, and R. read, *Dread my*

^y In the qu's this speech is given to

Lord.

both *Cornelius* and *Voltimand*.

Your

Ber. 'Tis here—

Hor. 'Tis here—

Mar. 'Tis gone.

[*Exit Ghost.*]

We do it wrong, being so majestic,
To offer it the shew of violence;
For it is as the air, invulnerable,
And our vain blows, malicious mockery.

Ber. It was about to speak, when the cock crew.

Hor. And then it started like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,
Deth with his lofty and shrill-sounding throat
Awake the God of day; and at his warning,
Whether in sea or fire, in earth or air,
Th' extravagant and erring spirit hies
To his confine; and of the truth herein
This present object made probation.

Mar. It faded on the crowing of the cock.
Some ^a say, that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
^y This bird of dawning singeth all night long:
And ^z then, they say, no spirit ^a dares stir abroad,
The nights are wholesome, then no planets strike,
No fairy ^b takes, ^c nor witch hath power to charm;

^u This direction is not marked in the qu's.

^w The fo's and R. read *day* for *morn*.

^x The fo's read, *says*.

^y So the qu's and C. the rest, *The* for *This*.

^z The three last fo's omit *then*.

^a So the 3d q. and C. the 1st and 2d.

No spirit dare stir abroad; the fo's and

J. No spirit can walk abroad; R. *No*

spirit dares walk abroad; P. and the rest,

No spirit walks abroad.

^b The fo's read *talks* for *takes*.

^c So the 1st and 2d qu's, and the 1st,

2d and 3d fo's; the rest, *no for nor*.

Thou know'st 'tis common, all that ° live must die,
Passing through nature to eternity.

Ham. Ay, madam, it is common.

Queen. If it be,

Why seems it so particular with thee ?

Ham. Seems, madam ? nay it is ; I know not seems :
'Tis not alone my inky cloak, ° good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, ° shapés of grief,
That can ° denote me truly : ° these indeed seem,
For they are actions that a man might play ;
But I have that within, which ° passeth show ;
These, but the trappings, and the suits of woe.

King. 'Tis sweet and commendable in your nature, ° *Hamlet*,
To give these mourning duties to your father :
But you must know, your father lost a father,
° That father lost, lost his, and the survivor bound
In filial obligation, for some term
To do obsequious ° sorrow : but to ° persevere
In obstinate condolément, is a course

° The qu's and first f. read *lives*.

° P. and H. omit *Hamlet*.

P The first q. reads, *cool mother* ; the
2d and 3d, *could smother*.

° *That father lost, lost his, &c.* So
all the editions till P. who alters it,
That father his, &c. and is followed by
H. and W. The 4th f. reads *The* for
That.

° The first q. reads, *changes* ; the 2d
and 3d qu's, and C. *shaper* ; the rest,
shew.

° Second and 3d qu's read *sorrowes*.

° First and 2d qu's, *deavour*.

° P. reads, *these may seem*.

° The 1st and 2d qu's and three first
fo's read *persever*.

° The qu's, *passa*.

ACT I. SCENE II.

11

To be contracted in one brow of woe ;
 Yet so far hath discretion fought with nature,
 That we with wisest sorrow think on him,
 Together with remembrance of ourselves :
 Therefore our ^k sometime sister, now our queen,
 The imperial jointress ^l to this warlike state,
 Have we, as 'twere, with a defeated joy,
^m With an auspicious, and a dropping eye,
 With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and dole,
 Taken to wife : nor have we herein barr'd
 Your better wisdoms, which have freely gone
 With this affair along : (for all, our thanks),
 Now follows, that you know, young *Fortinbras*,
 Holding a weak supposal of our worth,
 Or thinking, by our late dear brother's death,
 Our state to be disjoint, and out of frame,
ⁿ Colleagu'd with ^o this dream of his advantage,
 He hath not fail'd to pester us with message,
 Importing the surrender of those lands
 Lost by his father, ^p with all bands of law
 To our most valiant brother. So much for him ^q,
 Now for ourself, and for this time of meeting ;
 Thus much the business is. We have here writ
 To *Norway*, uncle of young *Fortinbras*,
 Who, impotent and bed-rid, scarcely hears

^k The fo's and R. *sometimes*.

^o The fo's read *the* for *this*.

^l So the qu's ; the rest, *of* for *to*.

^p So the qu's and C. the fo's and R.

^m So the qu's ; the rest, *With ONE auspicious, and ONE dropping eye. A very burlesque picture!*

with all bands ; P, and the rest, by all bands.

ⁿ H, reads *Colleagu'd*.

^q Here the fo's direct, *Enter Voltimand and Cornelius.*

Of

Queen. Let not thy ^h mother lose her prayers, *Hamlet*;
I ^l pray thee stay with us, go not to *Wittenberg*.

Ham. I shall in all my best obey you, madam.

King. Why 'tis a loving, and a fair reply;
Be as ourself in *Denmark*. Madam, come;
This gentle and unforc'd accord of *Hamlet*
Sits smiling ^k to my heart; in grace whereof,
No jocund health that *Denmark* drinks to-day,
But the great cannon to the clouds shall ^l tell;
And the *king's* rowse the ^m heaven shall bruit again,
Re-speaking earthly thunder. Come away.

[ⁿ *Flourish, exeunt* °.]

SCENE III.

° *Manet Hamlet.*

Ham. Oh that this too, too ^p solid flesh would melt,
Thaw, and resolve itself into a dew;
Or that the Everlasting had not fix'd
His ^q cannon 'gainst ^r self-slaughter! O, ^s God, God!
How ^t weary, stale, flat, and unprofitable
^u Seem to me all the uses of this world!

^h Fourth *f. brother.*

ⁱ *Fo's, prythee.*

^k *H. reads at for to.*

^l *H. reads, tell it.*

^m Three first *fo's* and *H. heavens.*

ⁿ All but *qu's* omit *flourish.*

° The *qu's* add, *all but Hamlet*, and omit *Manet Hamlet.*

^p The *qu's*, *fallied.*

^q *T. reads canon, i. e. low.* Also *P.'s* duodecimo, and the succeeding editions.

^r The two first *qu's*, *scale for self.*

^s So the *qu's*, the *fo's*, and all succeeding editions read, *O God! O God!*

^t Two first *qu's*, *wary.* *Stevens* neglects giving the reading of *3d qu.* 1737, viz. *wary.*

^u The *fo's* and *R. seems.*

° *Fie*

A C T I. S C E N E III.

57

* Fie on 't ! ah fie ! 'tis an unweeded garden
That grows to feed ; things rank, and gross in nature
y Possess it merely. ~ That it should come to this !
But two months dead l. nky; not so much ; not two,——
So excellent a king, that was, to this,
Hyperion to a satyr: so loving to my mother
That he might not * let e'en the winds of heaven
Visit her face too roughly. Heav'n and earth !
Must I remember ?—why, she * would hang on him,
As if increase of appetite had grown
By what it fed on ; b and yet within a month !—
Let me not think c on 't—Frailty, thy name is woman !
A little month !—or ere those shoes were old
With which she follow'd my poor father's body,
Like *Niobe*, all tears—Why she, d even she
(e O God ! a beast that wants discourse of reason
Would have mourn'd longer) married with f my uncle,
My father's brother ; g but no more like my father,
Than I to *Hercules*. Within a month,

* *Fie on 't ! ah fie !* So the qu's and C. The 1st and 2d fo's, *Fie on 't ! ah fie, fie*. The 3d and 4th fo's, and all succeeding editions, *Fie on 't ! oh fie !*

y So the fo's. The qu's and P. read, *Possess it merely that it should come thus*.

z *Let e'en*. The qu's read *betwene*. First, 2d and 3d fo's, *betwene*. Fourth f. *betwene*. R. conjectures the whole line thus,

That he permitted not the winds of heav'n, and is followed by P. and W. T. supposing an error in the press in the old editions, substitutes *let e'en*, for *betwene* ;

and is concurred with by H. J. and C. But T. reads *would* for *might*.

b The qu's, *should*. P. omits *and*, (which is found in all the foregoing editions) and is followed in this omission by all the succeeding editors, except C.

c —*on't*, is exactly treated as the above word, *and*.

d —*even she*. These words are not in the qu's.

e So the qu's. The fo's and all the rest read, *Oh heav'n !*

f The fo's and all after, *mine*.

g —*but*—this word is omitted by P.

B

Ere

18 H A M L E T.

Ere yet the salt of most unrighteous tears
 Had left the flushing ^b in her gauled eyes
 She married. Oh most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not, nor it cannot come to good.
 But break, my heart, for I must hold my tongue.

S C E N E I V.

Enter Horatio, Bernardo, and Marcellus.

Hor. Hail to your lordship.

Ham. I am glad to see you well—*Horatio*—or I do forget myself.

Hor. The same, my lord, and your poor servant ever,

Ham. Sir, my good friend, I'll change that name with you.
 And what make you from *Wittenberg*, *Horatio*?—

Marcellus!

Mar. My good lord—

Ham. I am very glad to see you; ¹ good even, sir.
 But ² what, in faith, make you from *Wittenberg*?

Hor. A truant disposition, good my lord.

Ham. I would not hear ³ your enemy say so;
 Nor shall you do ⁴ my ear that violence,
 To ⁵ make it truster of your own report
 Against yourself. I know you are no truant;
 But what is your affair in *Elsinore*?

⁶ We'll teach you to drink deep ere you depart.

^b The fo's and R. read *of* for *in*.

ⁱ H. and W. read *good morning*.

^k The 4th f. omits *what*.

¹ —*hear*—So the qu's, and all but the fo's and R. which read *have*.

^m The fo's and all after, *mine*, except

C.

ⁿ The three last fo's, *take*.

^o The qu's read,

We'll teach you for to drink ere you depart.

Hor.

ACT I. SCENE IV.

19

Hor. My lord, I came to see your father's funeral.

Ham. I^p pr'ythee do not mock me, fellow student;
I think it was to^q see my mother's wedding.

Hor. Indeed, my lord, it^r followed hard upon.

Ham. Thrift, thrift, *Horatio*: the funeral bak'd meats
Did coldly furnish forth the marriage tables.

Would I had met my^s dearest foe in heaven,

Or ever I had seen that day, *Horatio*.

My father—methinks I see my father.

Hor. Where, my lord?

Ham. In my^v mind's eye, *Horatio*.

Hor. I saw him once, he was a goodly king.

Ham. He was a man, take him for all in all,
I^y shall not look upon his like again.

Hor. My lord, I think I saw him yesternight.

Ham. Saw! who?

Hor. My lord, the king your father.

Ham. The king my father?

^p First f. *pray* *ibid.*

^q The qu's omit *see*.

^r The 2d, 3d and 4th fo's read *followed*.

^s Perhaps from the Latin *dirus*, *dirus*, *dear*. In the translation of *Virgil* by *Douglas* it is spelt *dere*, which the glossary thus explains, "*Dere*, to hurt, trouble: Belg. *Dæren*, *Dereh*. F. *Theut.* "*Deran*. A. S. *Derian*, nocere. It hurt, "injury." And should it not be thus spelt in *Shakespeare*? But instances of our poet's using words contrary to the modern acceptation of them are numberless. *Upton*, book iii. rule 2.

I would beg leave to add another per-

haps, that as we call our greatest friend our dearest friend, so *Shakespeare* takes the liberty to apply *dearest* in the same manner to foe as well as friend. Besides, *dear* frequently signifies (not beloved, but) of great price or consequence.

^t The fo's and R. read, *Ever I had ever seen*, &c.

^v The fo's, and all editions after, read, *Oh where*, &c.

^w *Ἐμὸν φίλον τῆς ἑμίσεως τῆς ψυχῆς*. Clem. Rom. ep. i. cap. 29.

^x The qu's, *a* for *be*.

^y The 2d, 3d and 4th fo's, and R. read, *should*, instead of *shall*.

^z *J.* reads, *whom*?

Hor. Season your admiration ^a for a while
^b With an attent ear, 'till I may deliver,
 Upon the witness of these gentlemen,
 This marvel to you.

Ham. ^c For God's love, let me hear.

Hor. Two nights together had these gentlemen,
Marcellus and *Bernardo*, on their watch
 In the dead ^d waste and middle of the night,
 Been thus encountred. A figure like your father,
^e Arm'd at all points exactly, *cap-d-pe*,
 Appears before them, and with solemn march
^f Goes slow and stately by them; thrice he walk'd
 By their oppress'd and fear-surprized eyes,
 Within ^g his truncheon's length; whilst they, ^h distill'd
 Almost to jelly with the ⁱ act of fear,
 Stand dumb, and speak not to him. This to me
 In dreadful secrecy impart they did;
 And I with them the third night kept the watch;
 Where, as they had deliver'd, both in time,
 Form of the thing, each word made true and good,
 The apparition comes. I knew your father:
 These hands are not more like.

^a *T, W* and *J.* read, *but*, instead of *for*.

^b So the 1st q. 1st and 2d fo's, *R.* and *C.* The 2d and 3d qu's, and 3d and 4th fo's, read,
With an attentive ear; till I may deliver,
 and is followed by all the succeeding editors.

^c For *God's love, &c.* So the qu's. The fo's and all other editions read, *For beav'n's love,*

^d The 3d q. and *J.* read *wa*

^e The qu's read, *Armed at*

^f The fo's and *R.* stop in the
 ing manner,

Goes slow and stately: By the
walk'd, &c.

^g Second and 3d qu's, *this*

^h The fo's and *R.* read, *the*

ⁱ Instead of, *the act,* *the*
effect.

Ham. But where was this ?

Mar. My lord, upon the platform where we watch'd.

Ham. Did you not speak to it ?

Hor. My lord, I did ;

But answer ^k made it none ; yet once methought

It lifted up ^l its head, and did address

Itself to motion, like as it would speak :

But even then the morning cock crew loud ;

And at the sound it shrunk in haste away,

And vanish'd from our sight.

Ham. 'Tis very strange.

Hor. As I do live, my ^m honour'd lord, 'tis true ;

And we did think it writ down in our duty

To let you know of it.

Ham. ⁿ Indeed, fir, but this troubles me.

Hold you the watch to-night ?

° *All.* We do, my lord.

Ham. Arm'd, say you ?

° *All.* Arm'd, my lord.

Ham. From top to toe ?

° *All.* My lord, from head to foot.

Ham. Then saw you not his face ?

Hor. Oh yes, my lord, he wore his beaver up.

^k The 3d q. *it made none*, &c.

^l First and 2d qu's, and 1st and 2d fo's, *it* for *its*.

^m Second, 3d and 4th fo's, and *R.* should perceive the impropriety of this latter direction.

ⁿ So the qu's and *P.* The rest, *Indeed, fir*, &c.

° The qu's direct *All* to speak, *i. e.* all but *Hamlet*, viz. *Horatio*, *Bernardo* and *Marcellus*. The other editions di-

rect *Boib*, but this is indeterminate which two of the three are to speak.

It is strange none of the modern editors should perceive the impropriety of this latter direction.

Again, a little further on, where the qu's direct *Boib* to speak (viz. *Bernardo* and *Marcellus*) in the speech "Longer, "longer," the fo's, *R.* and *P.* direct *All*.

Ham. What, look'd he frowningly ?

Hor. A countenance more in sorrow than in anger.

Ham. Pale, or red ?

Hor. Nay, very pale.

Ham. And fix'd his eyes upon you ?

Hor. Most constantly.

Ham. I would I had been there.

Hor. It would have much amaz'd you.

Ham. ' Very like ; stay'd it long ?

Hor. While one with moderate haste might tell a hundred.

Both. Longer, longer.

Hor. Not when I saw 't.

Ham. His beard was ' grifled ?

Hor. ' It was, as I have seen it in his life,
A fable silver'd.

Ham. ' I will watch to-night ;
Perchance 'twill walk again,

Hor. ' I war'nt it will.

Ham. If it assume my noble father's person,
I'll speak to it, though hell itself should gape,
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight ;
Let it be ' tenable in your silence still :
And ' whatsoever ' else shall hap to-night,

^p The fo' and R. read, *Very like,*
very like &c.

^q The qu's, W, and C. read—*grifled,*
no. The 1st f. —*grifly,* no. Second, 3d
and 4th fo's, and the other editions,
—*grifly.*

^r Third and 4th fo's, and R. read,
It was, I have seen it, &c.

^s All but qu's and C, *I'll* for *I will,*

^t So the qu's and C. The fo's and
all the other editions read, *I warrant*
you it will.

^u So the qu's and W, and C. The
rest, *tenable for tenable.*

^v First q. *whatsoever.*

^x So the qu's, fo's, R. and C. *For*
else shall hap, reads *shall befall* ; followed
by the rest.

ACT I. SCENE V.

85

Give it an understanding, but no tongue ;
I will requite your loves : fo, † fare ye well.
Upon the platform †twist eleven and † twelve
I'll visit you.

All. Our duty to your † honour.

[*Exeunt.*]

Ham. Your † loves, as mine to you : farewell.
My father's spirit in arms ! all is not well ;
I doubt some foul play : would the night were come ;
Till then sit still, my soul : † foul deeds will rise
(Though all the earth o'erwhelm them) to men's eyes.

[*Exit.*]

SCENE V.

An Apartment in Polonius's house.

Enter Laertes and Ophelia †.

Laer. My necessaries are imbark'd ; farewell ;
And, sister, as the winds give benefit,
And † convoy † is assistant ; do not sleep,
But let me hear from you.

Oph. Do you doubt that ?

† The qu's, *fare you well.*

‡ First q. *twelve.*

§ The 2d q. reads *bomur*. So *Stevens*,
and gives no other reading though the
3d q. 1637, which he pretends to col-
late, reads *bmour*.

¶ The fo's, R. P. and B, read *love* for
loves.

Ⓛ First q. *fonde* for *foul*.

Ⓜ The fo's call this *Scena Tertia*.

Ⓨ P. is the first who describes the
Scene.

Ⓩ The qu's add, his sister.

ⓐ Qu's, *convoy*.

ⓑ The qu's read, *in for is*.

Laer. For *Hamlet*, and the trifling of his ¹ favour;
 Hold it a fashion and a toy in blood,
 A violet in the youth of ² primy nature,
¹ Forward, not permanent; ³ sweet, not lasting;
 The ⁴ perfume, and suppliance of a minute;
 No more.

Oph. No more but so?

Laer. Think it no more;

For nature crescent does not grow alone
 In ^o thews and ² bulk; but 'as ³ this temple waxes,
 The inward service of the mind ⁴ and soul
 Grows wide withal. Perhaps he loves you now,
 And now no ⁵ soil ⁶ nor cautel doth besmerch
 The virtue of his ⁷ will; but you must fear,
 His greatness weigh'd, his will is not his own;
⁸ For he himself is subject to his birth,
 He may not, as unvalued persons do,
⁹ Carve for himself; for on his choice depends
 The ¹⁰ safety and ¹¹ the health of ¹² the whole state;
 And therefore must his choice be circumscrib'd
 Unto the voice and yielding of that body

¹ So the qu's, T. W. J. and C. The other editions, *favours*.

² The 3d reads *prime*.

¹ First and 2d fo's, *forward*.

³ R. inserts *the* before *sweet*, and is followed by all the succeeding editors, except C. who inserts *but* before *not*.

⁴ The fo's and R. omit *perfume*, and

^o *Thews*, i. e. *sinews*.

^p The qu's read *bulks*.

^q The fo's, R, and P. read *bit*. H. reads *the*.

^r The 2d q. omits *and*.

^s Second, 3d and 4th fo's, and R. read

foll.

^t W. reads *of* for *nor*.

^u The fo's and R. read *fear* for *will*.

^w This line is omitted in the qu's.

^x The 2d and 3d qu's read *craue*.

^y So the qu's, and W. H. and C. *sanity*; the rest, *sanctity*.

^z The qu's omit *the*.

^a The qu's read *this* for *the*.

Whereof

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Whereof ^a he is the head. Then if he says he loves you,
 It fits your wisdom so far to believe it
 As he in his ^b particular ^c act and place
 May give his saying deed; which is no further,
 Than the main voice of *Denmark* goes withal.
 Then ^d weigh ^e what loss your honour may sustain
 If with too credent ear you list his songs,
 Or lose your heart, or your chaste treasure open
 To his unmaster'd opportunity,
 Fear it, *Opbelia*, fear it, my dear sister,
^f And keep you in the rear of your affection,
 Out of the shot, and danger of desire.
 The charest maid is prodigal enough
 If she unmask her beauty to the moon:
 Virtue itself escapes not calumnious strokes,
 The canker galls the ^g infants of the spring,
 Too oft before ^h their buttons be disclos'd;
 And in the morn and liquid dew of youth
 Contagious blastments are most imminent,
 Be wary then, best safety lies in fear,
 Youth to itself rebels, though none else near.

Oph. I shall th' ⁱ effect of this good lesson keep,

^a P. alters it to, *Whereof be's head.*
 And is followed by all the succeeding
 editors, except C.

^b So the qu's. The fo's, and all edi-
 tions after, except C. read *peculiar.*

^c The fo's and R. read *set and force,*
 for *act and place.*

^d First and 2d q. *way.* So S. and
 does not give the reading *weigh* of
 3d q.

^e Third and 4th fo's, and R. read
that.

^f The fo's, and all succeeding editions,
 except C. read, *And keep within the rear,*
&c.

^g Second and 3d qu's, 2d, 3d and 4th
 fo's, and R. read *infant.*

^h The fo's and R. read *the* for *their.*

ⁱ P. alters this to *effects*; followed by
 all after, except C.

As ^k watchmen to my heart. But good my brother,
 Do not as some ungracious pastors do,
 Shew me the steep and thorny way ^l to heaven;
 While, like a puff and ^m reckless libertine,
 Himself the primrose-path of dalliance treads,
 And ⁿ reck's not his own reed.
Laer. O fear me not.

S C E N E VI.

Enter Polonius.

I stay too long; but here my father comes:
 A double blessing is a double grace;
 Occasion smiles upon a second leave.

Pol. Yet here, *Laertes* ^p, ^q aboard, aboard for shame!
 The wind fits in the shoulder of your sail,
 And you are staid for: there, my blessings with ^r thee;
 [^s *laying his hand on Laertes's head.*]
 And these few precepts in thy memory
 Look thou character. Give thy thoughts no tongue,
 Nor any unproportion'd thought his act:

^k The 2d and 3d q. the fo's, and R. read *watchmen*.

^l The 3d q. reads *of* for *to*.

^m The qu's read, *Whiles a puff, &c.*
W. Whilft be, a puff, &c.

ⁿ P. alters *reckless* to *careless*, followed by all after but W. and C.

^o —*reck's not his own reed*, that is, *beeds not his own lessons*. P. The qu's, *reakes*. See the passage murdered in *Johnson's Dictionary*, under the word *Reck*.

^p P. alters this to, *get aboard for shame*. H. follows him.

^q This line is stopped according to the qu's. The fo's, R. and P. stop thus, *And you are staid for there: my blessing with you.*

^r So the qu's. The fo's, and all succeeding editions, read, *you*.

^s This direction first put in by T.

^t So the qu's and C. The fo's, and all the rest, read, *See for Look*,

Be thou familiar, but by no means vulgar ;
 ° Those friends thou hast, and their adoption try'd,
 Grapple them ° to thy soul with ° hoops of steel,
 But do not dull thy palm with entertainment
 Of each ° new-hatch'd, unfledg'd ° comrade. Beware
 Of entrance to a quarrel ; but being in,
 Bear °t that th' ° opposer may beware of thee.
 Give ev'ry man thine ear, but few thy voice.
 Take each man's censure, but reserve thy judgment.
 Costly thy habit as thy purse can buy,
 But not exprest in fancy ; rich, not gaudy ;
 For the apparel oft proclaims the man ;
 And they in *France* of the best rank and station
 † Are most select and generous, ° chief in that,
 Neither a borrower, nor a lender ° be ;
 For ° loan oft loses both itself and friend,
 † And borrowing ° dulls ° the edge of husbandry,
 This above all ; to thine own self be true ;
 And it must follow, as the † night ° the day,
 Thou canst not then be false to any man.
 Farewel ; my blessing season this in thee.

° So the qu's. The fo's, and all the rest, read, *The friends*.

° The qu's read *unto*.

° All the editions before P. read *hoops*, who alters it to *books*, and is followed by the succeeding editors. *Hooks* better continues the metaphor of *grappling* ; but *Shakespeare* frequently changes his metaphor even in the middle of a sentence.

† Fo's and R. *unhatch'd*.

° The qu's read *course* for *comrade*.

° First q. the fo's, and all the editions after, except Y. read, *opposed*.

b. The first q. reads, *Or of a mast, &c.* The 2d and 3d qu's, and the fo's, *Are of a mast, &c.*

c Fo's, *chief*.

d The qu's read *boy* for *be*.

e The qu's read *love* for *loan*;

f The 2d, 3d and 4th fo's, R. and P. read *a* for *and*.

g First and 2d qu's, *duller*.

h First q. omits *the*.

i W. reads *light* for *night*.

k The 3d q. reads *to for the*.

Laer. Most humbly do I take my leave, my lord.

Pol. The time¹ invests you; go, your servants tend.

Laer. Farewel, *Ophelia*, and remember well
What I have said^m to you.

Oph. 'Tisⁿ in my memory lock'd,
And you yourself shall keep the key of it.

Laer. Farewel. [*Exit* Laertes.

Pol. What is 't, *Ophelia*, he^o hath said to you?

Oph. So please you, something touching the lord *Hamlet*.

Pol. Marry, well bethought!

'Tis told me, he hath very oft of late
Given private time to you; and you yourself
Have of your audience been most free and bounteous.
If it be so, as so 'tis put on me,
And that in way of caution, I must tell you,
You do not understand yourself so clearly,
As it behoves my daughter, and your honour.
What is between you? Give me up the truth.

Oph. He hath, my lord, of late made many tenders
Of his affection to me.

Pol. Affection! puh! you speak like a green girl,
Unfitted in such perilous circumstance.
Do you believe his tenders, as you call them?

Oph. I do not know, my lord, what I should think.

Pol. Marry^p I'll teach you: think yourself a baby;
That you have ta'en^q these tenders for true pay,

¹ The fo's, R. P. H. and J. read *in-*
vests for invests.

^m So all before P. who omits *to you*;
followed by the rest, except C.

ⁿ Third f. omits *it*.

^o The 3d and 4th fo's, R. P. and H.
omit *batb.*

^p The qu's, *I will.*

^q So the qu's and C. The fo's, and all
the other editions, read *his for these.*

Which:

Which are not sterling. Tender yourself more dearly;
Or (not to crack the wind of the poor phrase
'Wronging it thus) you'll tender me a fool.

Opb. My lord, he hath importun'd me with love,
In honourable fashion.

Pol. Ay, fashion you may call it: go to, go to.

Opb. And hath given countenance to his speech, my lord,
With 'almost all the ' holy vows of heaven.

Pol. Ay, ' springs to catch woodcocks. I do know,
When the blood burns, how prodigal the soul

^r The qu's read, *Wrong it thus*, &c. The fo's and R. read, *roaming*, P. reads *wronging*, and places the parenthesis after *phrase*.

W. reads *wringing*, and gives the following reasons,
Or (not to crack the wind of the poor phrase) Wronging it thus, you'll tender me a fool.

The parenthesis is closed at the wrong place; and we must make likewise a short correction in the last verse. *Polemius* is racking and playing on the word *tender*, 'till he thinks proper to correct himself for the license; and then he would say — not farther to crack the wind of the phrase by *twisting* and *contorting* it as have done, &c. *W. C.* follows *W.*

I believe (says *J.*) the word *wronging* has reference, not to the phrase, but to *Opbelia*; if you go on *wronging it thus*, that is, if you *continue to go on thus wrong*. This is a mode of speaking perhaps not very grammatical, but very common, nor

have the best writers refused it.

To sinner is or saint it,

is in *Pope*. And *Roxus*,

—*Thus to coy it,*

To one who knows you to.

The folio has it,

—*roaming it thus*,—

That is, *letting yourself loose to such improper liberty*. But *wronging* seems to be more proper. *J.*

By Dr. *Johnson's* method of reasoning the parenthesis should end at *phrase*; but behold! in *his* edition it does not end 'till *thus*. But if (according to *Hegth*, *Revisal*, p. 528) the word *wronging* be explained by *abusing* (as it certainly may) we have here a very common and intelligible phrase.

^s P. and all after, except C. call 't.

^t The fo's omit *almost*.

^u The fo's and R. omit *holy*.

^w First and 2d qu's, and 3d and 4th fo's, *springs*.

† Lends the tongue vows. † These blazes, daughter,
 Giving more light than heat, extinct in both,
 Even in † their promise as it is a making,
 You must not † take for fire. † From this time †
 Be † somewhat scanted of † your maiden presence,
 Set your † intreatments at a higher rate,
 Than a command to † parley. For lord *Hamlet*,
 Believe so much in him, that he is young;
 And with a larger † tether † may he walk,
 Than may be given you. In few, *Ophelia*,
 Do not believe his vows; for they are brokers,
 † Not of that die which their investments shew,
 But mere † implorators of unholy suits,
 Breathing like sanctified and pious † bonds,
 The better to † beguile. This is for all:
 I would not, in plain terms, from this time forth,
 Have you so slander any † moment's leisure,
 As to give words or talk with the lord *Hamlet*.
 Look to †t, I charge you. Come your † ways.

Oph. I shall obey, my lord.

[*Exeunt.*]

- † The sp's and R. read *gives* for *lends*.
 † P. alters it to, *These blazes, ob my daughter*. And is followed by the succeeding editors, except C. who reads, *These blazes, gentle daughter*.
 † The 2d and 3d qu's read *is't* †.
 † W. *the* for *their*.
 † The fo's and R. read *for* for *from*.
 † The fo's and R. after *time*, insert *daughter*.
 † The qu's and C. read *soms-thing*.
 † J. reads *thy* for *your*.
 † W. reads *intratments*, i. e. *coyness*.
 A word (he says) in use among the old English writers.
- † The 1st and 2d qu's, *parle*.
 † First q. *sidev*, 2d q. *tedir*, 3d q. *ted-der*.
 † W. and J. *be may*.
 † The fo's and R. *Not of the eye, &c.*
 † The 1st q. *implorators*. P. *implorers*, followed by the after-editors.
 † So all the editions before T. who alters *bonds* to *havods*, and is followed by P. in his duodecimo, by H. and C. W. explains *bonds* by *vows*.
 † The first q. reads *beguide*.
 † First q. fo's and R. *moment*.
 † So the qu's, 1st f. and C. All the rest read *way*.

SCENE

ACT I SCENE VII.

33

SCENE VII.

The Platform before the Palace.

Enter Hamlet, Horatio, and Marcellus.

Ham. The air bites shrewdly; it is very cold.

Hor. It is a nipping and an eager air.

Ham. What hour now?

Hor. I think it lacks of twelve.

Mar. No, it is struck.

Hor. Indeed I heard it not. It then draws near the season,
Wherein the spirit held his wont to walk.

[A Noise of warlike music within.]

What does this mean, my lord?

Ham. The king doth wake to-night, and takes his rouse,
Keeps wassel, and the swagging up-spring reels;
And as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

Hor. Is it a custome?

^a The scene first described by R.

^r First and 2d qu's, *shrewdly*.

^s The qu's omit *a*.

^t The 3d and 4th fo's omit *as*.

^u First 4. *swags*.

^w Third and 4th fo's, *be's* for *h*. R.
as *not*.

^x R. and all after omit *Indeed*, except C.
C. places a point of interrogation after it.

^y The qu's, *A flourish of trumpet and
two pieces of musick (3d q. 2d) off*. In fo's,
no direction.

^z S. forgets to put this line into his
edition, which is in all the rest.

^a Second and 3d qu's, *walk* for *elake*.

^b The fo's read *swags*.

^c P. alters this to *upstart*; and is fol-
lowed by H.

Ham.

Ham. Ay, marry, is 't :

^d But to my mind, though I am native here,
And to the manner born, it is a custom
More honour'd in the breach, than the observance.

^e *This heavy-headed ^f reuel, east and west,
Makes us ^g traduc'd and tax'd of other nations ;
They ^h clepe us drunkards, and with swinish phrase
Soil our addition: and indeed it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.*

*So, oft it chances in particular men,
That for some vicious ⁱ mole of nature in them,
As, in their birth, wherein they are not guilty,
Since nature cannot choose his origin,*

*By ^k the o'ergrowth of some complexion,
Oft breaking down the pales and forts of reason ;
Or by some habit, that too much o'er-leavens*

*The form of plausible manners ; that these men
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's ^l scar,*

^m *Their virtues else, be they as pure as grace,
As infinite as man may undergo,
Shall in the general censure take corruption*

^d The fo's *And for But.*

^e The lines printed in Italic are omitted in the fo's and R. and degraded to the bottom of the page by P. and H.

^f First q. *reuale.*

^g First q. *traduſt.*

^h First and ad qu's and P. *clip.*

ⁱ T. would have it *would.* *Shakespeare restored,* p. 33.

^k The qu's read *their* for *thes.*

^l The qu's read *ſcar* ; fo P.'s q. and H. T. amends it to *ſcar* ; followed by P.'s duodecimo, W. and J.

^m The qu's read *Hu.* The amendment is T.'s.

ACT I. SCENE VII.

33

*From that particular fault. The dram of ^a ill
Doth all the noble substance ^o of good out,
To his own scandal.*

Enter Ghost.

Hor. Look, my lord, it comes!

Ham. Angels and ministers of grace defend us!
Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy ^p intents wicked or charitable,
Thou com'st in such a questionable shape,
That I will speak to thee. I'll call thee *Hamlet*,
King, father, royal *Dane*: ^q oh! answer me;
Let me not burst in ignorance, but tell
^r Why thy canoniz'd bones hearfed in ^s death
Have burst their cerements? why the sepulchre
Wherein we saw thee quietly ^t interr'd
Hath op'd his ponderous and marble jaws,
To cast thee up again? What may this mean
That thou, dead coarfe, again in compleat steel,
^u Revisit'st thus the glimpses of the moon,
Making night hideous, and ^v us fools of nature
So ^x horribly to shake our disposition

^a The 1st q. *eale*; 2d and 3d, *ease*.
T. *bafe* for *ill*; which I have ventured
to put in the text instead of *eale*.

^o The qu's read *a doubt*. *T.* of
warth out. I conjecture *good out* for *a*
doubt.

^p The fo's and *R.* read *events*. *W.*
advent.

^q The fo's read, *Oh! oh! answer me*.
^r *H.* reads,

Why thy bones bears'd in canoniz'd earth.

^s *H.* and *W.* read *earth* for *death*.

^t So the qu's. The fo's read *inurn'd*;
and are followed by all the succeeding
editors, who give us no notice of a differ-
ent reading. *Interred* is certainly the
most proper when spoken of a body bur-
ied without burning; though the other
may be allowed as alluding to the *Roman*
custom.

^u Qu's and 1st f. *revisites*.

^v Qu's, fo's, *R. P.* *we* for *us*.

^x *T.* and the succeeding editors, ex-
cept *C.* read *horribly*.

C

With

With thoughts ^y beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?

[^z *Ghost beckons* * Hamlet.

Hor. It beckons you to go away with it,
As if it some impartment did desire
To you alone.

Mar. Look, with what courteous action
It ^a waves you ^b to a more removed ground:
But do not go with it.

Hor. No, by no means. ^c [*Holding Hamlet.*

Ham. It will not speak; then ^d I will follow it.

Hor. Do not, my lord.

Ham. Why, what should be the fear?
I do not set my life at a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal ^e as itself?
It waves me forth again.---I'll follow it.---

Hor. What if it tempt you ^f tow'rd the flood, my lord,
Or to the dreadful ^g summit of the ^h cliff,
That beetles o'er his base into the sea;
And there ⁱ assume some other horrible form,
Which might ^k deprive your sov'reignty of reason,
And draw you into madness? think of it.

^l *The very place puts toys of desperation,*

^y The fo's read, *beyond thee; reaches,*
&c.

^z Qu's omit *ghost* and *Hamlet*.

^a The fo's and R. read *waves*.

^b *f.* alters this line thus, without
giving a reason,

It waves you off to a removed ground.

^c R. first puts in this direction.

^d The fo's and R. read *will I*.

^e The 3d q. like for *as*.

^f Second q. *towards*.

^g Qu's, *summet*, fo's *sumet*.

^h Qu's, *cleafe*.

ⁱ Fo's, *assumes*.

^k W. and H. read *deprave*.

^l The lines in Italic are omitted in the
fo's and R.

ACT I. SCENE VII.

*Without more motive, into ev'ry brain,
That looks so many fathoms to the sea,
And hears it roar beneath.*

Ham. It ^m waves me still.---Go on, I'll follow thee.

Mar. You shall not go, my lord.

Ham. Hold off your ⁿ hands.

• *Hor.* Be rul'd, you shall not go.

Ham. My fate cries out,
And makes each petty ^p artery in this body
^q As hardy as the *Nemean* lion's nerve.

Still am I call'd. Unhand me, gentlemen---

[^r *Breaking from them.*

By heaven, I'll make a ghost of him that lets me---

I say, away.---Go ^s on---I'll follow thee---

Exeunt Ghost and Hamlet.

Hor. He waxes desp'rate with ^t imagination.

Mar. Let's follow; 'tis not fit thus to obey him.

Hor. Have after.---To what issue will this come?

Mar. Something is rotten in the state of *Denmark*.

Hor. Heaven will direct it.

Mar. Nay, let's follow him.

[*Exeunt.*

- | | |
|--|--|
| ^m The fo's and R. read <i>wafst</i> . | ^p First q. <i>arturs</i> ; 2d q. <i>artys</i> ; fo's, |
| ⁿ The fo's, R. P. and H. read <i>band</i> . | <i>artire</i> . |
| • T. W. and J. give this speech to | ^q C. omits <i>As</i> . |
| <i>Marcellus</i> , contrary to all the other edi- | ^r This direction first inserted by R. |
| tions. | ^s Second q. <i>onc</i> . |
| | ^t First q. <i>imagin</i> . |

H A M L E T.

S C E N E VIII.

“ A more remote part of the platform.

Re-enter Ghost and Hamlet.

Ham. ²Whither wilt thou lead me? speak, I'll go no further.

Ghost. Mark me.

Ham. I will.

Ghost. My ⁷hour is almost come,

When I to sulphurous and tormenting flames
Must render up myself.

Ham. Alas, poor ghost!

Ghost. Pity me not, but lend thy serious hearing
To what I shall unfold.

Ham. Speak, I am bound to ²hear.

Ghost. So art thou to revenge, when thou shalt hear.

Ham. What?

Ghost. I am thy father's spirit,
Doom'd for a certain time to walk the night,
And for the day confin'd ²to fast in fires
'Till the foul crimes, done in my days of nature,
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold, whose lightest word

¹ This description first given by T.

² Second q. *herr.* So S. but gives

³ The fo's and all after, except C.
Where for Whither.

not the reading of the other qu's, *wh.*
hear.

⁴ First f. *bowter*; 2d f. *honour.*

⁵ W. reads *too*, i. e. *most* or *very.*
Heath proposes, *to lasting fires*, &c.

Would

Would harrow up thy soul, freeze thy young blood,
 Make thy two eyes, like stars, start from their spheres,
 Thy ^b knotted and combined locks to part,
 And each particular hair to stand ^c on end
 Like quills upon the ^d fearful ^e porcupine ;
 But this eternal blazon must not be
 To ears of flesh and blood. ' Lift, lift, oh lift !
 If thou didst ever thy dear father love---

Ham. ^g O God !

Gboß. Revenge his foul and most unnatural murder.

Ham. Murder ?

Gboß. Murder most foul, as in the best it is ;
 But this most foul, strange, and unnatural.

Ham. ^h Haste me to know it, that I, with wings as swift
 As meditation, or the thoughts of love,
 May sweep to my revenge.

Gboß. I find thee apt ;
 And duller shouldst thou be than the fat weed
 That ⁱ roots itself in ease on ^k *Lethe's* wharf,
 Wouldst thou not stir in this. Now, *Hamlet*, hear.
^l 'Tis given out, that, sleeping in ^m my orchard,
 A serpent stung me : ⁿ so the whole ear of *Denmark*

^b The fo's, R. P. T. and H. read
awoty.

^c The qu's, fo's, and R. *as* for *on*.

^d So the qu's. The fo's read *fretful* ;
 and all the subsequent editors follow
 them, without mentioning any other
 reading.

^e The qu's and fo's read, *porpentine*.

^f The fo's and R. read, *Lift Hamlet,*
oh lift,

^g The fo's, and all the editions after,
 read, *O heav'n !*

^h The fo's read, *Haste, haste me to know*
it ; qu's, *know 't ;* P. omits *it*.

ⁱ The fo's, R. P. and H. read *rest*.

^k The qu's and fo's read, *Lethe's wharf*.

^l The fo's and R. *It's* for *'Tis*.

^m The fo's, *mine* for *my*.

ⁿ P. omits *so*.

Is by a forged process of my death
Rankly abus'd; but know, thou noble youth,
The serpent, that did sting thy father's life,
Now wears his crown.

Ham. Oh, my prophetic soul! ^o my uncle?

Ghost. Ay that incestuous, that adulterate beast,
With witchcraft of his ^p wits, ^q with trait'rous gifts,
O wicked ^r wit, and gifts, that have the power
So to seduce! won to ^s his shameful lust
The will of my most (seeming) virtuous queen,
Oh *Hamlet*, what ^t a falling off was there
From me, whose love was of that dignity,
That it went hand in hand even with the vow
I made to her in marriage! and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!

But virtue, as it never will be mov'd,
Though lewdness court it in a shape of heaven;
^u So lust, though to a radiant angel link'd,
Will ^v fate itself in a celestial bed,
And prey ^x on garbage.

But, soft! methinks I ^y scent the ^z morning air ---
Brief let me be: Sleeping within my orchard,
My custom always ^a of the afternoon,

- ^o The fo's and *R.* *mine*.
^p So qu's, fo's, and *R.* All after, *omit.* *sent.*
^q First, 2d and 3d fo's, *omit* for *omit*;
4th f. and *R.* *and.*
^r Third q. *omit.*
^s First and 2d fo's, *this for his.*
^t The 1st and 2d qu's omit *a.*
^u The qu's read,
So out though to a radiant angel link'd.
- ^w The qu's read *fort*; 3d and 4th fo's,
sent.
^x Third and 4th fo's, *in for on.*
^y First and 3d qu's, 1st and 3d fo's,
sent.
^z The fo's and *R.* *morning's.*
^a The fo's, *R. P.* and *H.* read *in for*
of.

Upon

Upon my ^b secure hour thy uncle stole
 With juice of curfed ^c hebenon in a ^d vial,
 And in the porches of ^e my ears did pour
 The leperous distilment; whose effect
 Holds such an enmity with blood of man,
 That swift as quick-silver it courses through
 The natural gates and allies of the body;
 And, with a sudden vigour, it doth ^f posset
 And curd, like ^g eager droppings into milk,
 The thin and wholesome blood: so did it mine,
 And a most instant tetter ^h bark'd about,
 Most lazar-like, with vile and loathsome crust
 All my smooth body. ---

Thus was I, sleeping, by a brother's hand,
 Of life, of crown, ⁱ of queen, at once dispatcht;
 Cut off even in the blossoms of my sin,
 * Unhousel'd, ^l unappointed, ^m unanoil'd;

Where

^b *J.* alters *secure* to *secret*.

^c The *qu's*, *Hebena*.

^d The *fo's* read *wiol*, followed by all but *H.* *Vial* is an instrument of music; *Vial*, a small bottle, more properly spelt *pbial*.

^e All but *qu's*, *mine*.

^f The *qu's*, *posset*.

^g *fo's*, *Aggre*.

^h The *fo's* and *R.* *bark'd*.

ⁱ The *fo's* and *R.* and *fof*.

^k The 1st *q.* reads *unbuziled*, the 2d and 3d, *unanziled*.

^l The *qu's*, *fo's*, *R.* and *J.* read *disappointed*. *P. H. W.* and *C.* *unappointed*. *T.* *unappointed*.

^m The *qu's* read *unanziled*; the *fo's* and *R.* *unanziled*; *P.* and *W.* *unanzil'd*; *H.* and *C.* *unanzil'd*; *T.* and *J.* *unanzil'd*.

It is hardly to be doubted that *Shakespeare* wrote *unanoil'd*. To *anoil* was a common phrase in use in his time, meaning the same as to *anoint*. The *Rhemish* testament with annotations, printed 1582, translates *James* v. 14. thus,

Is any man sick among you? let him bring in the priestes of the church, and let them pray over him, anointing him with oile in the name of our Lord

And in the annotations of this passage we read,

No reckoning made, but sent to my account
 With all my imperfections on my head.
 Oh horrible! oh horrible! most horrible!
 If thou hast nature in thee, bear it not;
 Let not the royal bed of *Denmark* be
 A couch for luxury and damned incest.
 But ⁿ howsoever thou ^o pursu'st this act,
 Taint not thy mind, nor let thy foul contrive
 Against thy mother aught; leave her to heaven,
 And to those thorns that in her bosom lodge,
 To prick and sting her. Fare thee well at once!
 The glow-worm shews the matin to be near,
 And 'gins to pale his uneffectual fire.

^p Adieu, adieu, adieu! remember me.

[^q *Exit*,

Ham. O all you host of heaven! O earth! what else?
 And shall I couple hell?---^r O fie! hold, hold my heart;
 And you, my finews, grow not instant old;

—whom the apostle willeth to be called
 for to anoint the sick and to pray for him,
 &c.

Again,
Anointing with oile] Here is the sacra-
 ment of extreme unction so plainly promul-
 gated (for it was instituted, as all other
 sacraments of the new testament, by our
 Saviour Christ himself, and as Venerable
 Bede thinketh, and other ancient writers,
 the anointing of the sick with oile, Marc. vi.
 pertainteth thereunto) that some heretikes,
 for the evidence of this place also (as of
 the other for good works) deny the epistle,
 &c.

And lest it should be objected, that
Shakspeare, who in general makes use

of the word *anoint*, would have used it
 here if that had been his meaning; if
 we turn to the above-mentioned *Rhemish*
 testament, *Mark* vi. 13. we read, *And*
they cast out many devils, and anointed
with oile many sicke, and healed them.
 So that *anoint* and *anoint* were words in-
 differently used at that time.

ⁿ The qu's, *howsoever*.

^o First and 2d qu's, *pursueth*.

^p The fo's and R. read,

Adieu, adieu, Hamlet: remember me.

^q Omitted in the qu's.

^r So the 1st q. The 2d and 3d qu's,
 the fo's and W, read, *Oh bold my heart,*
 except C. who omits *O fie*.

But

ACT I. SCENE VIII.

41

But bear me * stiffly up. Remember thee !
 Ay, thou poor ghost, † while memory holds a feat
 In this distracted globe. Remember thee !
 Yea, from the table of my memory
 I'll wipe away all trivial fond records,
 All † saws of books, all forms, all pressures past,
 That youth and observation copied there ;
 And thy commandment all alone shall live
 Within the book and volume of my brain,
 Unmix'd with baser matter. † Yes, by heaven.
 O most pernicious woman !
 O villain, villain, smiling damned villain !
 † My tables, --- meet it is, I set it † down,
 That one may smile, and smile, and be a villain ;
 At least, † I'm sure, it may be so in *Denmark*. † [*Writing.*]
 So, uncle, there you are. Now to my word ;
 It is, Adieu, adieu, remember me :
 I've sworn it,

* The qu's read *swiftly*.

† Qu's, *whiles*.

‡ The 2d and 3d qu's read *saw*.

§ The fo's and R, read, *Yes, yes, by*

• *Yes,*

x The fo's and R. read, *My tables, my tables, &c.*

y The 3d q. omits *it*.

z Qu's, *I am*.

• This direction first given by R.

SCENE

S C E N E IX.

Enter Horatio and Marcellus,

^b *Hor.* My lord, my lord.

Mar. Lord *Hamlet*.

Hor. Heavens secure him.

^c *Ham.* So be it,

Mar. Illo, ho, ho, my lord.

Ham. Hillo, ho, ho, boy; ^d come, bird, come.

Mar. How is 't, my noble lord?

^e *Hor.* What news, my lord?

^f *Ham.* Oh, wonderful!

Hor. Good my lord, tell it.

Ham. No, ^g you'll reveal it.

Hor. Not I, my lord, by heaven.

Mar. Nor I, my lord.

Ham. How say you then, would heart of man once think it?

But you'll be secret---

Both. Ay, by heaven, ^h my lord.

^b The fo's and R. give this speech the air, when they would have him to both *Horatio* and *Marcellus* within. come down to them. *H.*

^c The qu's give this speech to *Hamlet*, and the next to *Marcellus*; the fo's and 3d qu's. ^e This speech is omitted in the 2d and 3d qu's.

and all the other editions except C. give this to *Marcellus*, and the next to *Horatio*. ^f The 2d q. gives this speech to *Horatio*.

^d The qu's read, *come and come*. *P.* reads, *come, boy, come*. This is the call which falcons use to their hawk in ^g Qu's, *You will, &c.* ^h The words, *my lord*, are omitted in the qu's.

Ham.

ACT I. SCENE IX. 43

Ham. There's never a villain dwelling in all *Denmark*,
But he's an arrant knave.

Her. There needs no ghost, my lord, come from the grave
To tell us this.

Ham. Why right, you are ¹ in the right;
And so without more circumstance at all,
I hold it fit that we shake hands, and part;
You, as your business and ² desires shall point you;
For every man has business and desire,
Such as it is; and, for my own poor part,
¹ I will go pray.

Hor. These are but wild and ³ whirling words, my lord.

Ham. I'm sorry they ⁴ offend you, heartily;
Yes ⁵ faith, heartily.

Hor. There's no offence, my lord.

Ham. Yes, by faint *Patrick*, but there is, ⁶ *Horatio*,
And much offence ⁷ too. Touching this vision here,
It is an honest ghost, that let me tell you:
For your desire to know what is between us,
O'er-master 't as you may. And now, good friends,
As you are friends, scholars, and soldiers,
Give me one poor request.

Hor. What is 't, my lord? ⁸ we will.

¹ All but qu's and R. *it's*.

² Qu's, *desire*.

³ The fo's, R. and C. read, *Look you,*
I'll go and pray.

⁴ The fo's, R. P. H. and W, read
whirling; the qu's, *whirling*.

⁵ Two last fo's and R. *offend*.

⁶ P. omits *faint*, which is in all the
former editions, and is followed in this
omission by all the succeeding editors, ex-

cept C. C. puts *yes* out of his text.

⁷ All the qu's read *Horatio*. The
fo's and all editions after read *my lord*,
except C.

⁸ First and 2d qu's, *we*.

⁹ The qu's, fo's, and R. have these
words, *we will*. P. is the first who
omits them, and is followed in this
omission by all the succeeding editors,
except C.

Ham.

Ham. Never make known what you have seen to-night.

Boib. My lord, we will not.

Ham. Nay, but swear 't.

Hor. In faith, my lord, not I.

Mar. Nor I, my lord, in faith.

Ham. Upon my sword.

Mar. We have sworn, my lord, already.

Ham. Indeed, upon my sword, indeed.

Ghost. Swear. [*Ghost cries under the stage.*]

Ham. ' Ha, ha, boy, say'st thou so? art thou there,
true-penny?

Come ' on, you hear this fellow in the cellarage.

Consent to swear.

Hor. Propose ' the oath, my lord.

Ham. Never to speak of this that you have seen,
Swear by my ' sword.

Ghost. Swear.

Ham. *Hic et ubique?* then we'll shift ' our ground,
Come hither, gentlemen,

And lay your hands again upon my sword.

' Swear by my sword,

Never to speak of this ' that you have heard.

Ghost. Swear ' by his sword.

' So the qu's. The fo's, and all the rest except C. read, *Ab, ba.*

' First *f. one.*

' Two last fo's, and R. *my* for *the.*

' S. puts *the* instead of *my*, as in no other edition.

' The fo's and R. *for* for *our.*

' The fo's, and all the succeeding editions except C. make this and the following line change places.

' R. alters *that* to *ubique*, and is followed by all the succeeding editors, except C.

' The words *by his sword* are omitted by the fo's, R. P. and H.

Ham.

Ham. Well said, old mole, ^b canst work i' th' ^c earth so fast?
A worthy pioneer! Once more remove, good ^d friends.

Hor. Oh day and night! but this is wond'rous strange.

Ham. And therefore as a stranger ^e give it welcome.
There are more things in heav'n and earth, *Horatio*,
Than are dreamt of in your ^f philosophy. But come,
^g Here, as before, never (so help you mercy!)
How strange or odd ^h foe'er I bear myself,
As I perchance hereafter shall think meet
To put an antick disposition on,
That you, at such ⁱ times seeing me, never shall,
With arms encumbered thus, ^k or head thus shak'd,
Or by pronouncing of some doubtful phrase,
^l As, Well, well, we know—or, We could and if we would—
Or, If we list to speak—or, There be and if ^m there might—
Or such ambiguous ⁿ giving out, ^o denote
That you know aught of me; this do ^p ye swear,

^b The 3d q. reads *canst thou work*, &c.

^c The fo's read *ground for earth*, followed by all the succeeding editors.

^d The 2d, 3d and 4th fo's, and R. read *friend*.

^e The 3d and 4th fo's, and R.'s octavo, read *bid*.

^f The fo's, R. and H. read *our*.

^g P.'s duodecimo reads *Swear for Here*.

^h First and 2d qu's, *so mere*.

ⁱ All but qu's, *time*.

^k The 1st and 2d qu's, P. and all after him, read, *or this head-shake*, &c. The 3d q. reads, *or head thus shake't*. The fo's and R. read, *or thus, head-shake*.

^l So the qu's and C. All the other editions read, *As, well, we know*, &c.

^m The qu's and C. read *they*; but S. who professes to print from them with all their blunders, reads *there*.

ⁿ W. *givings out*.

^o All the editions before T. read *so* note: But with this reading the sentence would not be compleat.

^p The qu's omit *ye*. The fo's and R. read,

— *this not to do,*

So grace and mercy at your most need help you, Swear.

The succeeding editors read,

— *this do ye swear,*

So grace and mercy at your most need help you! Swear.

So grace and mercy at your most need help you !

Ghost. Swear.

Ham. Rest, rest, perturbed spirit. So, gentlemen,
With all my love † I do commend me to you ;
And what so poor a man as *Hamlet* is
May do t' express his love and friending to you,
God willing shall not lack. Let us go in * together ;
And still your fingers on your lips, I pray.
The time is out of joint ; oh, cursed spight,
That ever I was born to † set it right !
Nay, come, let's go together.

[*Exeunt.*]

‡ The 2d, 3d and 4th fo's, omit *I do*.
T. W. and *J. do I.*

† The 3d and 4th fo's read *see for*
set.

* *H.* omits *together*.

A C T II.

S C E N E I.

^a *An Apartment in Polonius's House.*

^b *Enter Polonius and* ^c *Reynaldo.*

Polonius.

GIVE him ^d this money, ^e and these notes, *Reynaldo.*
Reynaldo.

I will, my lord.

Pol. You shall do ^f marvellous wisely, good *Reynaldo,*
Before you visit him ^g to make enquiry
Of his behaviour.

Rey. My lord, I did intend it.

Pol. ^h Marry, well said; very well said. Look you, fir,
Enquire me first what ⁱ *Danishers* are in *Paris*;
And how; and who; what means; and where they keep;
What company; ^k at what expence; and finding
By this encompassment and drift of question,

^a The scene first described by R.

^f The first q. reads *marvels*; the fo's

^b The qu's, *Enter old Polonius with*
his man or two.

marvels.

^c The fo's, and all the editions after,
spell this word *Reynolds*.

^g The qu's read *to make inquire*: the
fo's read, *you make inquiry*: R, *make you*
inquiry.

^d The fo's and R. read *bis*.

^h First and 2d qu's, *Mary*.

^e The 2d and 3d qu's read, *and these*
two notes, &c. The 2d, 3d and 4th fo's,
and R. read, *and these notes, &c.*

ⁱ C. *Dantz'chers*.

^k The 4th f. and R.'s octavo, omit *at*.

That

That they do know my son, come you ¹ more nearer;

▪ Then your ² particular demands will touch it.

Take you, as 'twere, some distant knowledge of him:

• As thus: I know his father and his friends,

And in part him—Do you mark this, *Reynaldo*?

Rey. Ay, very well, my lord.

Pol. And in part him, but (you may say) not well;

But ³ if 't be he I mean, he's very wild;

Addicted so and so—and there put on him

What forgeries you please; marry, none so rank,

As may dishonour him; take heed of that;

But, sir, such wanton, wild and usual flips,

As are companions noted and most known

To youth and liberty.

Rey. As gaming, my lord—

Pol. Ay, or drinking, ⁴ fencing, swearing,
Quarreling, drabbing—you may go so far.

Rey. My lord, that would dishonour him.

Pol. ⁵ Faith no, as you may season it in the charge;

You must not put ⁶ another scandal on him,

That he is open to incontinency;

That's not my meaning; but breathe his faults so ⁷ quaintly,

¹ —*more nearer*] So the qu's, 1st f. and C. This way of doubling the comparative is usual in *Shakespeare*. All the other editions read *more near*.

² Second f. *than*.

³ First and 2d qu's, *particular demands will touch it*. So S. but gives not the reading of his 3d q. where the words are spelt right.

⁴ The fo's, *And thus*, &c.

⁵ First and 2d qu's, *y's*. So S. but

gives not the reading of the 3d q. *if it*.

⁶ W. says, the word *fencing* is interpolated.

⁷ The qu's read, *Faith as you may season it*, &c.

⁸ T. in his *Shakespeare restored*, thinks we should read *an utter scandal*, &c. (in which conjecture he is followed by the editors after him, except C.) but retracts his opinion in his own edition.

⁹ First and 2d q. *quently*.

That

That they may seem the taints of liberty;
The flash and out-break of a fiery mind,
A savageness in ^a unreclaimed blood
Of general assault.

Key. But, my good lord---

Pol. ^v Wherefore should you do this?

Key. Ay, ^x my lord, I would know that.

Pol. Marry, fir, here 's my drift;

And I believe it is a fetch of ^y wit.

You, laying these flight ^z follies on my son,
As 'twere a thing a little soil'd ^a i' th' working,
Mark you your party in converse, ^b him ^c you would sound,
Having ever seen, in the ^d prenominate crimes,
The youth you ^e breathe of, guilty, be assur'd,
He closes with you in this ^f consequence;
^g Good fir, (or fo) or friend, or gentleman,
According to the phrase ^h or the ⁱ addition
Of man and country.

Key. Very good, my lord.

Pol. And then, fir, does ^k he this;

^k He does---what was I about to say?

^a Fo's, unreclaim'd.

^c P. alters *breathe* to *speak*. Followed

^v Second q. *wherefore*. So S. but gives
not the reading of 3d q. *wherefore*.

by H.

^f The 2d q. reads *consequence*.

^x C. reads, *my good lord*, &c.

^g H. reads, *Good fir, or fir, or friend*

^y The fo's, R. and C. for *wit* read
warrant.

^h C. W. reads, *Good fir, or fir, &c.*

^z The first q. and P. read *follies*.

ⁱ N. B. In the qu's the words *or fo* are
included in a parenthesis, as in the a-
bove text.

^a The qu's read *witb working*.

^b Third q. Y. W. and J. *be* for *him*.

^h Instead of *or*, the fo's and R. read
and.

^c For *you would*, J. puts, *you 'ld*.

^d First and 2d qu's, *preminat*. So S.
neglecting *preminat*, the reading of 3d q.

ⁱ First q. *addition*.

^k Qu's, *a* for *be*.

¹ By the mafs, I was about to fay ^m fomething,
What did I leave ?

Rey. At, closes in the confequence ⁿ.

Pol. At, closes in the confequence---Ay, marry.

• He closes thus : I know the gentleman,
I faw him yefterday, or ^p t' other day,
^q Or then, or then, with fuch, ^r or fuch ; and, as you fay,
• There was he gaming, there o'ertook in 's rowfe,
There falling out at tennis, or, perchance,
I faw him enter ^t fuch a houfe of ^u fale,
Videlicet, a brothel, or fo forth.---See you now,
Your bait of falshood ^w takes this ^x carp of truth :
And thus do we of wifdom and of reach,
With windlaces, and with ^y affays of byas,
By ^z indirections find directions out ;
So by my former lecture and advice
Shall you my fon. You have me, have you not ?

Rey. My lord, I have.

¹ The words *By the mafs*, are in the qu's, but are omitted in all the other editions.

^m The 2d, 3d and 4th fo's, and R. read *nothing*.

ⁿ The fo's and R. add to this fpeech of *Rynaldo* thefe words, *At friend, or fo, and gentleman*.

• The fo's, R. and C. read, *He closes with you thus. I know the gentleman*.

^p Qu's, *th' other*.

^q P. inferts but only one *or then*, and is followed by all the editors after him, except C.

^r So the qu's and C. The fo's, and all the reft, inftead of *or* read *and*.

^s The qu's read,

There was a gaming there, or took in 's rowfe.

^t The 2d q. inftead of *fuch* reads *fuch or fuch*; the 3d q. *fuch and fuch*.

^u First and 2d fo's, *faile*; 3d and 4th, *faile*.

^w First and 2d qu's, *take*. So S. without giving *takes*, the reading of 3d q.

^x The fo's read *cape* for *carp*.

^y Third q. *effayes*.

^z The 2d and 3d qu's read *indirectt*.

Pol. God ^a b'w you, ^b fare you well.

Rey. Good, my lord---

Pol. Observe his inclination ^c in yourself.

Rey. I shall, my lord.

Pol. And let him ply his musick.

Rey. Well, my lord.

[*Exit Reynaldo.*]

SCENE II.

Enter Ophelia ^d.

Pol. Farewel. How now, *Ophelia*, what's the matter?

Opb. ^e O my lord, my lord, I have been so affrighted.

Pol. With what ^f i' th' name of God?

Opb. My lord, as I was ^g sewing in my ^h closet,
 Lord *Hamlet*, with his doublet all unbrac'd,
 No hat upon his head, his stockings ⁱ foul'd,
 Ungarter'd, and ^k down-gyved to his ancle,
 Pale as his shirt, his knees knocking each other,
 And with a look so piteous in purport,
 As if he had been loosed out of hell,
 To speak of horrors; ^l he comes before me.

^a Qu's, *buy ye*; 1st, 2d and 3d fo's, *buy you*.

^b First and 2d qu's, *far ye*, &c.

^c H. and W, *e'en for in*.

^d C. adds *basily*.

^e So the qu's and C. The fo's and all the other editions read, *Alas, my lord, I have*, &c.

^f Th: fo's and all succeeding editions read, *in the name of heav'n*.

^g All but W, and J. *sewing*.

^h The fo's and R. read *chamber*.

ⁱ Instead of *foul'd*, T. puts down *loose*; and, in his note, says he has restored the reading of the elder qu's: but there is no such reading as *loose* either in the qu's, fo's, or any edition before him: nevertheless the succeeding editors, except C, implicitly following him, read *loose*.

^k The 2d q. T. W. J. and C. read *down-gyred*.

^l P. and all after, except C. insert *thus* before *be*.

Pol. Mad for thy love?

Oph. My lord, I do not know;

But, truly I do fear it.

Pol. What said he?

Oph. He took me by the wrist, ^m and held me hard;
Then goes he to the length of all his arm;
And with his other hand, thus o'er his brow;
He falls to such perusal of my face,
As ⁿ he would draw it: ^o long staid he so;
At last, a little shaking of ^p mine arm,
And thrice his head thus waving up and down,
He rais'd a sigh so ^q piteous and profound,
^r As it did seem to shatter all his bulk,
And end his being: ^s that done, he lets ^t me go,
And, with his head over his ^u shoulder turn'd,
He seem'd to find his ways without his eyes;
For out ^v o' doors he went without their ^x helps,
And, to the last, bended their light on me.

Pol. ^y Come, go with me, I will go seek the king.
This is the very ecstacy of love,
Whose violent property ^z foredoes itself,

^m The 2d, 3d and 4th fo's, and R. omit, and *beld me hard*.

ⁿ Qu's, *á* for *be*.

^o *P.* alters this to, *long time staid he so*.
And is followed by all the editors after him.

^p *P.*'s duodecimo reads, *his* for *mine*; 2d, 3d, 4th fo's, R. and *H.* *my*.

^q The 2d, 3d and 4th fo's, and R. for *piteous* read *hideous*.

^r So the qu's and C. The fo's and all the other editions read, *That it, &c.*

^s *P.* instead of *that done*, puts down *then*; and is followed by all the editors after him, except C.

^t Three last fo's omit *me*.

^u The 2d and 3d q, the fo's, and R. read *shoulders*.

^v First and 2d qu's, fo's, R. and *P.* *adoors*.

^x So the qu's and C. All the other editions read *help*.

^y The fo's omit *Come*.

^z The 2d and 3d qu's, and *W.* read *foregoes*.

And

And leads the will to desp'rate undertakings,
 As oft as any ^a passion under heav'n,
 That does afflict our natures. I am sorry:
 What, have you given him any hard words of late?

Oph. No, my good lord; but as you did command,
 I did repel his letters, and deny'd
 His access to me.

Pol. That hath made him mad.
 I am sorry that with better ^b heed and judgment
 I had not ^c quoted him. ^d I fear'd he did but trifle,
 And meant to wrack thee; but ^e beshrew my jealousy!
^f By heaven it is as proper to our age
 To cast beyond ourselves in our opinions,
 As it is common for the younger sort
 To lack discretion. Come, go we to the king.
 This must be known; which being kept close, might move
^g More grief to hide, than hate to utter love.
^h Come. [*Exeunt.*]

^a The qu's read *passions*.

^b So the qu's, P. H. and C. The rest read *speed*.

^c The 1st and 2d qu's read *coted*; the 3d *coated*. W. reads *noted*.

^d The fo's read *I fear*, &c. P. alters thus, *I fear'd be trifled*; and is followed by all the succeeding editors, except C.

^e First and 2d qu's, and C. *beshrew*.

^f So the qu's and C. The fo's, with all the rest, read, *It seems, it is as proper*, &c.

^g H. reads,

More grief to hide hate, than to utter love.

^h All but qu's and C, omit *come*.

SCENE III.

¹ *The Palace.*

¹ *Enter King, Queen, Rosencraus, Guildenstern, ^m Lords, and other Attendants.*

King. Welcome, dear *Rosencraus*, and *Guildenstern*!
 Moreover that we much did long to see you,
 The need we have to use you did provoke
 Our hasty sending. ⁿ Something have you heard
 Of *Hamlet's* transformation; so I call it,
 ° Since ^p not th' exterior, nor the inward man
 Resembles that it was; what it should be
 More than his father's death, that thus hath put him
 So much from th' understanding of himself,
 I cannot ^q dream of. I entreat you both
 That being of so young days brought up with him,
 And ^r sith so neighbour'd to his youth and ^s haviour,
 That you vouchsafe your rest here in our court
 Some little time; so by your companies
 To draw him on to pleasures, and to gather
 So much as from ^t occasion you may glean,

ⁱ The fo's and R. make the 2d scene begin here.

^k R. first describes the scene.

^l Qu's, *Flourish, Enter, &c.*

^m The following words of the direction put in by R. instead of *cum aliis* in the fo's.

ⁿ The 3d q, T. W. and J. read *Something you have heard.*

^o Qu's, *Sith.*

^p Qu's and C. *nor.*

^q The fo's and R. instead of *dream*, read *deem.*

^r Qu's, *sith.*

^s So the qu's, W. reads *'baviour*. All the rest read *humour.*

^t The qu's read *occasion*: All the rest *occasions.*

^u Whether

Whether aught to us unknown afflicts him thus,
That open'd lies within our remedy.

Queen. Good gentlemen, he hath much talk'd of you ;
And sure I am, two men there ^v are not living,
To whom he more adheres: if it will please you
To shew us so much gentry and good-will,
As to ^x expend your time with us a while,
For the supply and profit of our hope,
Your visitation ^y shall receive such thanks,
As fits a king's remembrance.

Rof. Both your majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

Guil. ^z But we both obey,
And here give up ourselves, in the full bent,
To lay our ^a service freely at your feet,
^b To be commanded.

King. Thanks, *Rofencraus* and gentle *Guildestern*.

Queen. Thanks, *Guildestern* and gentle *Rofencraus*.
And I beseech you, instantly to visit
My too much changed son. Go, some of ^c ye,
And bring ^d these gentlemen where *Hamlet* is.

^v This line is omitted in the fo's. The qu's and C. read, *Whether ought*. Sc. R. and all after him read *If* instead of *Whether*.

^w The first q. reads *is for are*.

^x The 2d q. P. T. H. and W. read *extend*.

^y The 3d q. reads *should*.

^z The fo's omit *But*.

^a The fo's read *services*.

^b *To be commanded*. This line is omitted in the 2d and 3d qu's, in P. and all the editions after him, except C.

^c Qu's and C. *you*.

^d Fo's and R. *ibe*.

Guil. Heavens make our presence and our practices
Pleasant and helpful to him ! [*Exeunt.*

Queen. ° Ay, amen.

Enter Polonius.

Pol. Th' ambassadors from *Norway*, my good lord,
Are joyfully return'd.

King. Thou still hast been the father of good news.

Pol. Have I, my lord? ' I assure my good liege,
I hold my duty, as I hold my soul,
Both to my God, ° and to my gracious king ;
And I do think (or else this brain of mine
Hunts not the trail of policy ^h so sure

ⁱ As it hath us'd to do) that I have found
The very cause of *Hamlet's* lunacy.

King. O speak of that, that I do long to hear.

Pol. Give first admittance to th' ambassadors ;

^k My news shall be the fruit ^l to that great feast.

King. Thyself do grace to them, and bring them in.

^m *Exit Polonius.*

ⁿ He tells me, my dear *Gertrude*, he hath found
The head and source of all your son's distemper.

° The 1st and 2d qu's read, *I Amen.*
All the other editions, except C, read
Amen only.

f So the qu's. The fo's and the rest
read, *Affure you, my good liege.*

g The fo's read, *Both to my God, one
to my gracious king.*

h The 3d and 4th fo's read, *so be sure,*
&c.

i So the qu's and C. The fo's, and all

editions after, read, *As I have us'd to do.*

k The fo's and R. read, *My news shall
be the news, &c.*

l *J. of for to.*

m This direction first inserted by R.

n So the 1st and 3d qu's and C. The
2d q. reads, *He tells me my decree : Ger-
trude, &c.* The fo's, and all the other
editions, read, *He tells me, my sweet
queen, that he hath found, &c.*

ACT II. SCENE IV. 59

Queen. I doubt it is no other but the main,
His father's death, ° and our hasty marriage.

SCENE IV.

° *Enter* Polonius, Voltimand, and Cornelius.

King. Well, we shall list him, --- Welcome, ° my good friends!

Say, *Voltimand*, what from our brother *Norway* ?

Volt. Most fair return of greetings and desires.
Upon our first, he sent out to suppress
His nephew's levies, which to him appear'd
To be a preparation 'gainst the *Polack*,
But better look'd into, he truly found
It was against your highness; whereat griev'd,
That to his sickness, age, and impotence
Was falsely borne in hand, sends out arrests
On *Fortinbras*; which he, in brief, obeys;
Receives rebuke from *Norway*; and, in fine,
Makes vow before his uncle, never more
To give th' assay of arms against your majesty.
Whereon old *Norway*, overcome with joy,
Gives him ° three-score thousand crowns in annual fee,
And his commission to employ those soldiers,
So levied (as before) against the *Polack*;
With an entreaty, herein further ° shown,
That it might please you to give quiet pass

° The fo's, and all after, read, *and our*
o'er-hasty marriage.

° *Qu's, Enter Embassadors.*

° The fo's and R, omit *my*.

° The fo's, R. P. H. W. and C. read
three thousand crowns.

° First and so qu's, *shows.*

Through

Through your dominions for † this enterprize,
On such regards of safety and allowance,
As ‡ therein are set down.

King. It likes us well ;
And at our more consider'd time we'll read,
¶ Answer, and think upon this business.
Mean time, we thank you for your × well-took labour.
Go to your rest ; at night we'll feast together.
Most welcome home ! [*Ex. Vol. and Cor.*]

Pol. This business is † well ended.
My liege and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day, and time.
Therefore, ‡ since brevity is the soul of wit,
And tediousness the † limbs and outward flourishes,
I will be brief : your noble son is mad ;
Mad call I it ; for, to define true madness,
What is 't, but to be nothing else but mad ?
But let that go ---

Queen. More matter with less art.

Pol. Madam, I swear I use no art at all. ---
That he is mad, † 'tis true ; † 'tis true, † 'tis pity ;
‡ And pity 'tis, † 'tis true. A foolish figure,
But farewell it ; for I will use no art.
Mad let us grant him then ; and now remains

† The fo's and R. read *Lis*.

¶ The 3d q. reads *beerein*.

¶ *H.* alters thus, *And think upon an answer to this business*.

× The 2d, 3d and 4th fo's, and R. read *well-look'd*.

‡ The fo's and R. read *very well*.

‡ The qu's omit *since*.

‡ First q. *hymnes* ; 2d q. *limmes*.

‡ C. is for *'tis*.

c The fo's, R. and P, read, *And pity, it is true, &c.*

That

That we find out the cause of this effect,
 Or rather say, the cause of this defect;
 For this effect, defective, comes by cause;
 Thus it remains, and the remainder thus--- Perpend---
 I have a daughter; have ^d while she is mine,
 Who in her duty and obedience---mark---
 Hath given me this; now gather, and surmise.

[*He opens a letter and reads.*]

*To the celestial, * and my ^f soul's idol, the most ^g beautified*
 Ophelia---(That's an ill phrase, a ^h vile phrase, ^g beautified
 is a ^h vile phrase; but you shall hear, ⁱ thus)---*in her excel-*
lent white bosom; these ^k, &c.

Queen. Came this from *Hamlet* to her?

Pol. Good madam, stay a while. I will be faithful.

Doubt thou, the stars are fire,
Doubt, that the sun doth move;
Doubt truth to be a liar,
But never doubt, I love.

¹ [Reading,

^d Fo's, *whilst*.

^e The 3d q. omits *and*.

^f C. reads *soul's fair idol*, &c.

^g T. alters *beautified* to *be beatified*; and is followed by W. and C. F. says in his note that H. follows T. which is false. C. reads, that *beautified* is a *wile*, &c.

^h Fo's, *wilde*.

ⁱ So the words in the qu's; but as we are very little to regard the method of

stopping in those editions, I have stopp'd them as I thought they would best make sense; and suppose the meaning to be, *To Ophelia, most beautified in her excellent white bosom; these.*

The fo's read, *these in her excellent white bosom, these*. So C. R. and all after him, except C. read, *these to her excellent white bosom, these*.

^k All but qu's omit &c.

¹ Qu's, [*Letter*].

O dear

O dear Ophelia, I am ill at these numbers; I have not art to reckon my groans; but that I love thee best, O most best, believe it,—Adieu.

*Thine evermore, myst dear lady, whilst
this machine is to him,*

Hamlet,

This in obedience hath my daughter ^m shown me,
And, more ⁿ above, ^o hath his ^p sollicitings,
As they fell out by time, by means, and place,
All given to mine ear,

King. But how hath she receiv'd his love?

Pol. What do you think of me?

King. As of a man faithful and honourable,

Pol. I would fain prove so. But what might you think?

When I had seen ^q this hot love on the wing,
(As I perceiv'd it, I must tell you that,
Before my daughter told me) what might you,
Or my dear majesty, your queen here, think
If I had play'd the desk, or table-book,
Or given my heart ^r a ^s working, mute and dumb,
Or look'd upon this love with idle sight?
What might you think? No, I went round to work,
And my young mistress ^t thus I did bespeak;
Lord *Hamlet* is a prince out of thy ^u sphere,

^m Fo's and R. *show'd*.

ⁿ The qu's read *about*.

^o The 3d q. reads *bawls*.

^p The fo's read *soliciting*.

^q The 3d and 4th fo's, R, P. and H.
read *his*.

^r P. omits *a*.

^s The 3d q. the fo's and R. read *wink-*
ing.

^t The 2d q. reads *this*.

^u The 1st q. reads *far*; the 2d q. and
1st f. *farre*.

This

This must not be; and then I ^v precripts gave her,
 That she should lock herself from ^x his resort,
 Admit no messengers, receive no tokens,
^y Which done, she took the fruits of my advice;
 And he, ^z repelled, (a short tale to make)
^a Fell into a sadness, then into a fast,
 Thence to a ^b watch, thence into a weakness,
 Thence to ^c a lightness, and, by this declension,
 Into the madness, ^d wherein now he raves,
 And all we ^e mourn for.

King. ^f Do you think this?

Queen. It may be very ^g like.

Pol. Hath there been such a time, ^b I'd fain know that,
 That I have positively said, 'tis so,
 When it prov'd otherwise?

King. Not that I know.

^v So the 1st and 2d qu's and C. All the rest read *precepts*.

^x First q. *her* for *his*.

^y *Which done*, she took the fruits of my advice;

And be *repulsed*,—] The fruits of advice are the effects of advice. But how could she be said to take them? The reading is corrupt. *Shakespeare* wrote *Which done*, see to the fruits of my advice; For, be *repulsed*,—

The fruits of advice are the behaviour consequent upon advice; so the meaning is, she took upon her such a behaviour as he had advised her to. The words *Which done*, signify, *which advice being given*.

^z The qu's read *repell'd*; all the rest *repulsed*.

^a P. alters these lines as follows,

Fell to a sadness, then into a fast,

Thence to a watching, thence into a weakness,

and is followed by all the succeeding editors.

P. and all after, except C, *so for into*.

P. and all after, *watching*

^b First q. *watch*.

^c The 1st and 2d qu's omit *a*.

^d The fo's read *wherein*.

^e So the qu's. All the other editions read *weil for mourn*.

^f The 3d q. the fo's, R. and C, read,

Do you think 'tis this?

^g In the 1st and 2d qu's, *like*. In all other editions, *likely*.

^h Qu's, *I would*.

Pol.

Pol. Take this from this, if this be otherwise.

¹ [*Pointing to his head and sbt:ldet.*]

If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the center.

King. How may we try it further ?

Pol. You know, sometimes he walks ² for hours together
Here in the lobby.

Queen. So he ¹ does indeed.

Pol. At such a time I'll loose my daughter to him ;
Be you and I behind ^m an arras then ;
Mark the encounter ; If he love her not
And be not from his reason fall'n thereon,
Let me be no assistant for a state,
ⁿ But keep a farm and carters.

King. We will try it.

SCENE V.

Enter Hamlet ° reading P.

Queen. But look where sadly the poor wretch comes reading.

Pol. Away, I do beseech you, both away.

I'll board him presently. [*Exeunt King and Queen.*]
Oh, give me leave.---How does my good lord *Hamlet* ?

¹ This direction first inserted by T.

^m The 3d q. *the* for *an*.

² This is H.'s emendation, followed

ⁿ The fo's, R. and P.'s q. *And* for

by C. All other editions read *four* for *But*.

^o The qu's omit *reading*.

¹ The fo's and R. read *has* for *does*.

^p The fo's add *on a book*.

Ham.

Ham. Well, God 'a' mercy.

Pol. Do you know me, my lord?

Ham. ' Excellent well; you are a fishmonger.

Pol. Not I, my lord.

Ham. Then I would you were so honest a man.

Pol. Honest, my lord?

Ham. Ay, fir; to be honest, as this world goes,
Is to be one ' man pick'd out of ' ten thousand.

Pol. That's very true, my lord.

Ham. For if the sun breed maggots in a dead dog;
Being a ' God, kissing carrion---
Have you a daughter?

Pol. I have, my lord.

Ham. Let her not walk i'th' sun; conception is a blessing;
' But as your daughter may *conceive*. Friend, look to 't.

Pol. How say you by that?---Still harping on my daughter!

[*Aside.*

Yet he knew me not at first; ' he said, I was a fish-monger.

' He is far gone; and truly, in my youth,

I suffer'd much extremity for love,

Very near this.---I'll speak to him again.

What do you read, my lord?

Ham. Words, words, words.

Pol. What is the matter, my lord?

¶ The fo's and R. *Excellent, excellent* to your daughter it may be a blessing & well, &c. otherwise according as she may conceive.

¶ The 3d and 4th fo's, R. P. and H. The fo's, and all succeeding editions, omit *man*. read, *But not as your daughter may conceive*.

¶ The fo's and R. *two thousand*.

¶ All the editions before H. read *good*.

¶ So the qu's: and this is the meaning, *conception is in general a blessing, but* ' The qu's, *a for be*. The fo's, R. and C. read, *He is far gone, far gone,* &c.

Ham.

Ham. Between ^x who ?

Pol. I mean ^y the matter that you read, my lord.

Ham. Slanders, fir; for the satirical ^z rogue says here, that old men have grey beards; that their faces are wrinkled; their eyes purging thick amber, ^a and plum-tree gum; and that they have a plentiful ^b lack of wit; together with ^c most weak hams. All which, fir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for ^d yourself, fir, ^e shall grow old as I am; if, like a crab, you could go backward.

Pol. Though this be madness, yet there is method in 't. Will you walk out of the air, my lord ?

Ham. Into my grave ?

Pol. ^f Indeed, that 's out of the air. ---

How pregnant sometimes his replies are !

A happiness that madness often hits on,

Which ^g reason and sanity could not

So ^h prosperously ⁱ be deliver'd of. ^k I will leave him,

^x The qu's, 1st f. and C. read *unto*; *should be old, as I am, &c.* H. reads the rest, *whom*; but *Shakespeare* was not so grammatically nice; he wrote as people discoursed in common: at this day we say, *Between unto ?* in common talk. ^f This speech in the qu's is printed

^y The fo's and R. read, *the matter you mean, &c.* ^g The qu's read *reason and sanity*.

^z So the qu's and C. The fo's and all other editions read, *the satirical slave, &c.* The fo's, R. and C. read, *reason and sanity*. P. and the rest, *sanity and reason*.

^a The fo's and R. read *or for and*.

^b The fo's read *lost*.

^c The fo's and R. omit *most*.

^d The fo's and R. read, *you yourself, &c.*

^e So the qu's and C. The fo's read

^f This speech in the qu's is printed

prose-wise.

^g The qu's read *reason and sanity*. The fo's, R. and C. read, *reason and sanity*. P. and the rest, *sanity and reason*.

^h The 3d q. reads *happily for prosperously*.

ⁱ P. reads this word *be* after *could not* in the foregoing line; and is followed by the editors after him, except C.

^k P. alters *I will to I'll*; followed by all after but C.

^l *And*

ACT II. SCENE VI.

65

¹ *And suddenly contrives the means of meeting*

¹ *Between him and my daughter.*

¹ *My honourable lord, I will most humbly*

Take my leave of you.

Ham. You cannot ^m take from me any thing that ⁿ I will more willingly part withal, ^o except my life, except my life, except my life.

Pol. Fare you well, my lord.

Ham. These tedious old fools!

Pol. You go to seek ^p the lord *Hamlet*; there he is.

[*Exit.*]

SCENE VI.

Enter Rosincraus and Guildenstern.

Ros. God save you, sir.

Guil. ^q My honour'd lord!

Ros. My most dear lord!

Ham. My ^r excellent good friends! How dost thou, *Guildenstern*?

^s Ah! *Rosincraus*, good lads! how do ^t ye both?

Ros. As the indifferent children of the earth.

Guil. Happy in that we are not ^u over-happy,

¹ The words printed in italic, in these three lines, are omitted in the qu's. other editions read *except my life*, but once without any addition.

C. omits *honourable* and *most humbly*.

^m Between *cannot* and *take* the word *for* is inserted in all editions but the qu's.

ⁿ Qu's read, *I will not move, &c.*

^o So the qu's and C. The fo's and R. read, *except my life, my life. All the*

^p So the qu's and C. The fo's and R. read *my* for *the*; the rest omit *the*.

^q Fo's, *Mine.*

^r First q. *content.*

^s The 1st and 2^d qu's, *A*; 3^d and C.

Ab. All the rest, *Oh!*

^t Qu's, *you.*

^u The qu's read *over happy.*

E

QR

On fortune's ^w cap we are not the very button.

Ham. Nor the folcs of her shoe?

Rof. Neither, my lord.

Ham. Then you live about her waift, or in the middle of her ^z favours?

Guil. Faith, ' her privates we.

Ham. In the fecret parts of fortune? oh! moft true; ſhe is a ftumpet. ^z What news?

Rof. None, my lord, but ^a that the world's grown honeft.

Ham. Then is dooms-day near; but your news is not true.

^b *Let me question more in particular: what have you, my good friends, deferved at the hands of fortune, that ſhe ſends you to priſon hither?*

Guil. Priſon, my lord?

Ham. Denmark 's a priſon.

Rof. Then is the world one.

Ham. A goodly one, in which there are many confines, wards and dungeons; Denmark being one o' the worſt.

Rof. We think not ſo, my lord.

Ham. Why then, 'tis none to you; for there is nothing either good or bad, but thinking makes it ſo: to me it is a priſon.

Rof. Why then your ambition makes it one; 'tis too narrow for your mind.

Ham. Ob God! I could be bounded in a nutſhell, and count myſelf a king of infinite ſpace; were it not that I have bad dreams.

^w The 1st and 2d qu's read *lap*.

^z The fo's and R. read *favour*.

^y Here T. interpolates *is* before *ber*; followed by all after but C.

^a The fo's and R. read, *What's the news?*

^z The qu's omit *that*.

^b What is printed in itſſe here, is not in the qu's.

Guil.

ACT II. SCENE VI. 67

Guil. *Which dreams indeed are ambition; for the very substance of the ambitious is merely the shadow of a dream.*

Ham. *A dream itself is but a shadow.*

Rof. *Truly, and I hold ambition of so airy and light a quality, that it is but a shadow's shadow.*

Ham. *Then are our beggars, bodies; and our monarchs and out-stretch'd heroes, the beggars' shadows. Shall we to th' court? for, by my ^c f^oy, I cannot reason.*

Both. *We'll wait upon you.*

Ham. *No such matter. I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended. But in the beaten way of friendship, what make you at *Elfsinoor*?*

Rof. *To visit you, my lord; no other occasion.*

Ham. *Beggar that I am, I am ^d even poor in thanks; but I thank you; and sure, dear friends, my thanks are too dear ^e a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? ^f Come, come, deal justly with me; come, come; nay, speak.*

Guil. *What should we say, my lord?*

Ham. *^g Any thing, but to the purpose. You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour. I know the good king and queen have sent for you.*

Rof. *To what end, my lord?*

Ham. *That you must teach me; but let me conjure you by the rights of ^h our ⁱ fellowship, by the consonancy of our*

^c Fo's, *fy.*

read, *Come, deal justly, &c.*

^d First and 2d qu's, *over.*

^g The fo's and R. read, *Why any thing,*

^e T. W. and J. read of a *halfpenny.* &c.

H. and C. at a *bad* ~~any~~.

^h Third and 4th fo's, *your.*

^f So the qu's. The fo's and the rest

ⁱ The 3d q. reads *fellowships.*

youth, by the obligation of our ever-preserved love, and by what more dear, a better propofer ^k could charge you withal; be even and direct with me, whether you were sent for or no.

Rof. What say you? ¹[To Guildenstern.

Guild. My lord, we were sent for.

Ham. I will tell you why. So shall my anticipation prevent your ^m discovery, and, your secrecy to the king and queen moult no feather. I have of late, but wherefore I know not, lost all my mirth, forgone all custom of ⁿ exercises; and indeed it goes so ^o heavily with my disposition, that this goodly frame the earth seems to me a sterile promontory; this most excellent canopy the air, look you, this brave ^p o'erchanging ^q firmament, this majestical roof fretted with golden fire, why it ^r appeareth ^s nothing to me ^t but a foul and pestilent congregation of vapours. What ^u a piece of work is ^v a man! how noble in reason! how infinite in ^w faculties! In form and moving how express and admirable! In action how like an angel! In apprehensions how like a God! The beauty of the world! The paragon of animals! and yet to me what is this quintessence of dust? Man de-

^k The qu's, instead of *could* read *can*.

^l This direction first by T.

^m The fo's read, *your discovery of your secrecy to the king and queen's moult no feather, I have of late, &c.*

ⁿ So the qu's and C. The fo's and the rest read, *exercise*.

^o The fo's read *heavenly*.

^p The 2d and 3d qu's read *o'erchanged*.

^q The fo's and R. omit *firmament*.

^r Second, 3d and 4th fo's read *appeared*.

^s So the qu's. The fo's, and all editions after, read, *no other thing*.

^t So the qu's. All other editions, *than*.

^u The 1st and 2d qu's omit *a*.

^v Third q. omits *a*.

^w The fo's and R. read *faculty*.

ACT II. SCENE VI.

69

lights not me; ^γ nor ^α woman neither; though by your smiling you seem to say so.

Rof. My lord, there was no such stuff in my thoughts.

Ham. Why did ^α you laugh ^β then, when I said, man delights not me?

Rof. To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you; we ^α accosted them on the way, and hither are they coming to offer you service.

Ham. He that plays the king shall be welcome; his majesty shall have tribute ^α of me: the adventurous knight shall use his foil and target: the lover shall not ^α sigh *gratis*: the humourous man shall end his part in peace: ^ε *the clown shall make those laugh whose lungs are tickled o' th' ^δ sere*: and the lady shall say her mind freely, or the ^β blank verse shall halt for 't. What players are they?

Rof. Even those you were wont to take ^ι such delight in, the tragedians of the city.

Ham. How chances it, ^κ they travel? their residence both in reputation and profit was better, both ways.

^γ The fo's and R. read *no nor*, &c.

^α First q. *women*.

^β Qu's, *ye*.

^β The fo's and all editions after, except C. omit *then*.

^ε The 1st and 2d qu's read *costed*. The 3d q. and the fo's read, *coated*. Perhaps Shakespeare wrote *qusted*. *Accosted* is R.'s emendation.

^δ The 1st and 2d qu's read *on*.

^ε The 2d q. reads *sing*.

^ε The sentence in itself is not in the qu's. The fo's, R. and W, only have it.

^δ *Sere*, i. e. *dry*, withered. Johnson's dictionary. Then the sense will be (as Shakespeare frequently uses adjectives as substantives) *Whose lungs are tickled o' th' dry*; or, *whose lungs are withered*.

^β First q. *black*.

^ι The fo's and all succeeding editions omit *such*.

^κ The 2d q. *the* for *they*.

Ref. I think, their ¹ inhibition comes by ^m the means of the late ¹ innovation.

Ham. Do ⁿ they hold the same estimation they did when I was in the city? are they so followed?

Ref. No indeed ^o are they not.

Ham. ^p *How comes it? do they grow rusty?*

Ref. *Nay, their endeavour keeps in the wonted pace; but there is, sir, an ^q aiery of children, little ^q eyeses, that cry out on the top of ^r question; and are most tyrannically clapt for ^t: these are now the fashion, and so ^u berattle the common stages (as they call them) that many wearing rapiers are afraid of goose-quills, and dare scarce come thither.*

Ham. *What, are they children? who maintains ^v 'em? how are they ^w escoted? will they pursue the quality no longer than they can sing? will they not say afterwards? If they should grow themselves to common players (as it is ^x most like, if their means are ^x no better) their writers do them wrong to make them exclaim against their own succession.*

Ref. *'Faith there has been much to do on both sides; and the nation holds it no sin, ^y to tar them as to controversy. There was,*

¹ *J.* thinks inhibition and innovation should change places.

^m *J.* omits *the*.

ⁿ The 2d *q.* *the* for *they*.

^o So the 1st and 2d *qu's* and *C.* All the rest read, *they are not*.

^p What is printed in italics is not in the *qu's*.

^q The *fo's*, *R.* and *P.* read *Yases*; which seems to be no *Engl'sh* word. *T.* corrects it, *eyeses*. An *aiery* or *ryery* is a hawk's or eagle's nest; and *eyeses* are young nestlings, creatures just out of the egg. *P.* informs us that this passage relates to the

playhouses then contending, the *Bank-side*, the *Fortune*, &c.—play'd by the children of his majesty's chapel.

^r *C.* *the question*, &c.

^s The 1st *f.* reads *berattled*,

^t *C.* *them*.

^u *Escoted*, pensioned: from the *French Escot*, a shot or reckoning. *H.*

^w The *fo's* and *R.* read, *like most*. *P.* corrects it, *most like*.

^x Second *f.* *not*,

^y *P.*'s duodecimo, *T.* and those that come after, except *C.* read, *so tarry them on to controversy*.

A C T II. S C E N E VII.

76*

for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.

Ham. Is 't possible?

Guil. Oh, there has been much throwing about of brains.

Ham. Do the boys carry it away?

Rof. Ay, that they do, my lord; Hercules and his load too.

Ham. It is not ^a very strange; for ^a my uncle is king of Denmark, and those that would make ^b mouths at him while my father lived, give twenty, forty, ^c fifty, ^d an hundred ducats a-piece for his picture in little: ^e s'blood there is something in this more than natural, if philosophy could find it out.

Guil. There are the players: ^f [*Flourish for the players.*]

Ham. Gentlemen, you are welcome to *Elfsinor*. Your hands. Come ^g then: the appurtenance of welcome is fashion and ceremony; let me ^h comply with you in ⁱ this garb, ^k lest my extent to the players, which I tell you must shew fairly outward, should more appear like entertainment than yours. You are welcome; but my uncle-father and aunt-mother are deceived.

Guil. In what, my dear lord?

Ham. I am but mad north-north-west: when the wind is southerly, I know a hawk from a ^l hand-saw.

^z The fo's, R. and all editions after, omit *vary*.

^a All but qu's and C. *mine*.

^b All but the qu's and C. read *moves*.

^c The fo's and R. omit *fifty*.

^d Qu's, *a*.

^e This word is omitted in all editions but the qu's and C.

^f Direction in qu's, *A flourish*.

^g The fo's and R. omit *then*.

^h H. reads *complement*.

ⁱ The fo's, R. and C. read *the for this*.

^k The 1st q. reads, *let me*; the 2d q.

let my.

^l H. reads *hand-saw*.

S C E N E VII.

Enter Polonius.

Pol. Well be with you, gentlemen.

Ham. Hark you, *Guiltenstern*; and yod too, ^m at each ear a hearer. That great baby ⁿ you see there is not yet out of ^o his swadling-clouts.

Rof. ^p Haply, he's the second time come to them; for they say, an old man is twice a child.

Ham. I will prophesy, ^q he comes to tell me of the players. Mark it. You say right, fir, ^r o' *Monday* morning, 'twas ^s then indeed.

Pol. My lord, I have news to tell you.

Ham. My lord, I have news to tell you. When *Rofcius* ^t was an actor in *Rome*---

Pol. The actors are come hither, my lord.

Ham. Buz, buz.

Pol. Upon ^u my honour.

Ham. Then ^v came each actor on his afs.

^m The 2d q. reads *etc.*

ⁿ The 2d and 3d qu's read, *as you see it is not yet out, &c.*

^o Fo's and R. *swadling, &c.*

^p Two 1st qu's, and three 1st fo's, *hap-pily.*

^q The 2d and 3d qu's read, *that he comes, &c.*

^r The fo's read, *for a Monday morn-ing, &c. R. and all after him, ex-cept C. for on Monday morning, &c.*

^s All but the qu's and C. read *so for then.*

^t The fo's omit *was.*

^u Fo's, *mine.*

^v The fo's read *can.*

Pol.

Pol. The best actors in the world, either for tragedy, comedy, history, pastoral, ² pastoral-comical, historical-pastoral, ¹ scene ² indivisible, or poem unlimited. *Seneca* cannot be too heavy, nor *Plautus* too light; for the law of ³ writ, and the liberty, these are the only men.

Ham. O *Jephtha*, judge of *Israel*, what a treasure hadst thou!

Pol. What a treasure had he, my lord?

Ham. Why, one fair daughter, and no more,
The which he loved passing well.

Pol. Still on my daughter.

Ham. Am I not i' th' right, old *Jephtha*!

Pol. ^b *If thou call me Jephtha, my lord, I have a daughter that I love passing well.*

Ham. Nay, that follows not.

Pol. What follows then, my lord?

Ham. Why, as by lot, God wot---and then you know it came to pass, as most like it was: the first row of the ^c pious chanson will shew you more; for look where ^d my abridgment comes.

^e *Enter the players.*

^f You are welcome, masters, welcome, all. I am glad to see

^x The fo's and R. read, *Pastoral-Comical-Historical-Pastoral*: *Tragical-Historical*: *Tragical-Comical-Historical-Pastoral*: *Scene*, &c.

^y The 2d q. reads *Seneca*.

^z Fo's, *indivisible*.

^a The qu's and fo's all read *writ*, which R. alters to *wit*; and is followed by all the editors after him, except J. and C.

^b The two speeches in italic are not in the 2d and 3d qu's.

^c So the 1st and 2d qu's. The 1st f. reads, *pous chanson*; the other fo's and the third q. *pous chanson*; H. and C. read *pous-chanson*. R. is the first who reads *rubrick*, followed by the rest.

^d The fo's and all after, except C. read, *my abridgments come*.

^e The fo's, and all editions after, read, *Enter four or five players*; except C. who reads, *Enter certain players ushered*.

^f Fo's, *T' are*.

^g thee well. Welcome, good friends. ^h Oh old friend,
ⁱ why, thy face is ^k valanc'd ~~since~~ I saw thee last: Com'ft
 thou to beard me in *Denmark*? What! my young lady and
 mistress? ^l By 'r lady, your ladyship is nearer ^m to heaven
 than when I saw you last by the altitude of a ⁿ chapin.
 Pray God, your voice, like a piece of uncurrent gold, be not
 crack'd within the ring.---Masters, you are all welcome;
 we'll e'en to 't like ^o friendly falconers, fly at any thing we
 see; we'll have a speech straight. Come, give us a taste of
 your quality; come, a passionate speech.

¹ *Play*. What speech, my ^p good lord?

Ham. I heard thee speak me a speech once, but it was
 never acted; or if it was, not above once; for the play, I

^g *H.* reads *you*.

^h The fo's and *R.* read, *Oh! my old friend, &c.*

ⁱ All but the qu's and *C.* omit *why*.

^k The fo's and *R.* read *valiant*; 1st q. *valanc't*.

^l The 1st and 2d qu's read *by lady*; the 3d q. *my lady*; the 1st f. *by lady*; all the other editions *berlady*, which last is a false contraction of *by our lady*.

^m All but qu's and *C.* omit *to*.

ⁿ *Chapin*; Span. a thick piece of cork bound about with tin, thin iron or silver, worn by the women in *Spain* at the bottom of their shoes to make them appear taller. The qu's and *C.* read *chopine*; the fo's and *R.* *choppine*; *P.* and the rest *chioppine*. Dr. *Tastwiel*, in *Grey's* notes on *Shakespeare*, would have *choppine* to be the true reading, which, he says, is a

term used to this day in the northern parts of our island, for half their pint, which contains two *Englifo* quarts; and these are (like many other *Scots* words) nothing more than the two *French* words (*chopine* and *piette*) adopted. The sense of this passage seems more heightened by *Hamlet's* telling the player, she is near heaven by the altitude of a *quart measure*, than by that of a *clog*. Dr. *T. Grey's* notes, vol. ii. p. 297.

^o The fo's, *R.* and *H.* French *fauconers*; but *J.* (who seems not to have met with this reading any where but in *H.* although he tells us he has the third f.) wonders that *H.* should give no reason for this correction, as he calls it, *Qu's, faukners*.

^p The fo's and *R.* omit *good*.

remember,

remember, pleased not the million; 'twas ^a caviary to the general; but it was (as I received it, and others whose judgments in such matters cried in the top of mine) an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said, there ^b was no salt in the lines, to make the matter savoury; nor no matter in the phrase that might indite the author of ^c affectation; ^d but call'd it, an honest method, *as wholesome as sweet, and by very much more handsome than fine.* ^e One speech ^f in it I chiefly lov'd; 'twas *Æneas'* ^g tale to *Dido*; and thereabout of it especially, ^h where he speaks of *Priam's* slaughter. If it live in your memory, begin at this line, let me see, let me see--- The rugged *Pyrrhus*, like ⁱ th' *Hircanian* beast,--- ^j It is not ^k *fo*;--- It begins with *Pyrrhus*.

The rugged *Pyrrhus*, he, whose sable arms,
Black as ^l his purpose, did the night resemble,
When he lay couched in ^m the ominous horse

^a *Caviary* or *Caveer*, a sort of eatable made of the roes of several sorts of fish pickled; but especially of the spawn of sturgeons taken in the river *Volga* in *Muscovy*, which in colour and substance looks much like green soap. *Bayley's* Dict. The fo's, 2d, 3d and 4th, read, *Cautary*; *R. P. T. H.* and *W.* *Caviar*; *J.* and *C.* *Caviars*.

^b So the qu's and C. the rest, *judgment*.

^c The qu's read *were no saltets*; the fo's and R. *was no saltet*. *P.* corrects it, *was no salt*; followed by the rest.

^d The fo's and H. read *affectation*.

^e *J.* thinks *Shakespeare* might probably write, but I call'd it, &c.

^f What is here printed in italic is omitted in all editions but *J.* and *C.*

^g The fo's and R. *One chief speech in it I chiefly lov'd*, &c.

^h Qu's, in 't.

ⁱ The qu's read *talke*; followed by *C.*

^j Qu's, *when*.

^k The qu's read *th' Hircanian*.

^l Qu's, *'tis*.

^m The 2d and 3d qu's omit *fo*.

ⁿ The 2d and 3d fo's read *be* for *bis*.

^o First q. *th' ominous*; 2d and 3d qu's, *th' ominous*.

Hath

Hath now ^g his dread and black complexion sincar'd
 With ^h heraldry more dismal; head to foot
 Now is he ⁱ total gules; horribly trick'd
 With blood of fathers, mothers, daughters, sons,
 Bak'd and ^k empast with the parching ^l freets,
 That lend a tyrannous and ^m a damned light
ⁿ To their lord's murther: roasted in wrath and fire,
 And thus ^o o'er-sized with coagulate gore,
 With eyes like ^p carbuncles, the hellish *Pyrrhus*
 Old grandfire *Priam* seeks. ---^q *So proceed you.*

Pol. 'Fore God, my lord, well-spoken, with good accent
 and good discretion.

i Play. Anon he finds him,
 Striking too short at *Greeks*. his ^r antique sword,
 Rebellious ^s to his arm, lies where it falls,
 Repugnant to command; unequal ^t inatch'd,
Pyrrhus at *Priam* drives, in rage strikes wide;
 But with the whiff and wind of his fell sword,

^g The two first qu's and all the fo's,
 instead of *bis* read *tbis*; so does *S.* with-
 out giving the different reading *bis*, which
 is in the 3d quarto, or that of 1637.
C. reads *tbis*.

^h First and 2d qu's, *beraldy*.

ⁱ The fo's read *to take geules*.

^k The 2d and 3d qu's read *embasted*.

^l All editions before *P.* read *freets*;
 he alters it to *frei*, and is followed by all
 the rest, except *C.*

^m All but qu's and *C.* omit *a*.

ⁿ So the qu's. The fo's, 1st, 2d and
 3d, *To their wilde* (*wile*, the 4th) *mur-*
thers. *R.*, *To the wilde murders*, *P.* al-

ters this, *To murders wile*; followed by
 all the rest, except *C.* who reads with
 the qu's.

^o Qu's, *ore-cifed*.

^p Third q. *Carbuncle*.

^q The words, *So proceed you*, are o-
 mitted in the fo's and all editions after,
 except *C.* but they seem necessary; for
 it would appear rude in the player, to
 take the speech out of *Hamlet's* mouth,
 without being bid by him to proceed in
 it.

^r Qu's, fo's and *R.* *anticks* or *antick*.

^s *R.* *in for to*.

^t The fo's and *R.* read *match*.

Th' unnerv'd father falls. ^a Then senseless *Ilion*,
 Seeming to feel ^π this blow, with flaming top
 Stoops to his base; and with a hideous crash
 Takes prisoner *Pyrrhus*' car: for lo! his sword,
 Which was declining on the milky head
 Of ^π reverend *Priam*, seem'd i' th' air to stick:
 So, as a ^γ painted tyrant, *Pyrrhus* stood;
^α And, like a neutral to his will and matter,
 Did nothing.
 But as we often see, against some storm,
 A silence in the heav'ns, the ^α rack stand still,
 The ^β bold ^ε winds speechless, and the orb below
 As hush as death, anon the dreadful thunder
 Doth rend the region: so after *Pyrrhus*' pause,
 A rous'd vengeance sets him new a-work,
 And never did the *Cyclops*' hammers fall
 On ^δ *Mars*' his ^ε armour, forg'd for proof eterne,
 With less remorse than *Pyrrhus*' bleeding sword
 Now falls on *Priam*.
 Out, out, thou strumpet Fortune! all you gods,
 In general synod take away her power:
 Break all the spokes and ^ζ fellies from her wheel,
 And bowl the round nave down the hill of heav'n,
 As low as to the fiends.

^π The words, *Then senseless Ilion*, are omitted in the qu'a.

^π Fo's and R. read *his*.

^π Qu's, *reverend*.

^γ The 3d and 4th fo's and R.'s omit *two*, omit *painted*.

^α The qu's omit *And*.

^α The 3d q. reads *rackes*. S. does not give us this reading.

^β S. chooses to spell this word wrong, viz. *bould*; though his edition of 1632 spells it *bold*.

^ε Second q. *wind*.

^δ Qu's, *Marses* for *Mars* his.

^ε The fo's and R. read *armours*.

^ζ The 1st q. *fellies*; 2d q. *fallies*; 3d q. *filbes*; 1st, 2d and 3d fo's, and R.'s duodecimo, *fallies*.

Pol. This is too long.

Ham. It shall ^z to the barber's with your beard. Pr'ythee say on; he's for a jig, or a tale of bawdry, or he sleeps. Say on, come to *Hecuba*.

¹ *Play.* But who, ^h ah woe! had seen the ¹ mobled queen,---

Ham. ¹ The mobled queen?

Pol. That's good; ¹ moblod queen, is good.

¹ *Play.* Run bare-foot up and down, threatening the ^k flames
With biffon ¹ rheum; a clout upon that head
Where late the diadem stood; and for a robe
About her lank and all-o'er-teem'd loins,
A blanket in th' ^m alarm of fear caught up;
Who this had seen, with tongue in venom steep'd,
'Gainst fortune's state would treason have pronounc'd;
But if the Gods themselves did see her then,
When she saw *Pyrrhus* make malicious sport
In mincing with his sword her husband's ⁿ limbs;
The instant burst of clamour that she made,
Unless things mortal ^o move them not ^p at all,
Would have made ^q milch the burning eyes of heav'n,
^r And passion in the gods.

^g Fo's, to *ib'*.

^h So the 3d q. The 1st and 2d read
a woe. The fo's and all the rest read,
O wbd.

ⁱ The 1st f. reads *the inobled.* C. *the
annob'd.*

Mobled or *mabled* signifies veiled. So *Sandy*, speaking of the *Turkish* women, says, their heads and faces are *mabled* in fine linen, that no more is to be seen of them than their eyes. *Travels. W.*

Mobled signifies budd'ed, grossly cover'd. J.

These words, *mobled queen is good*, are omitted in the qu's.

^k The fo's and R. read *flame*.

^l First q. *robume*.

^m Fo's and R. *alarum*.

ⁿ First and 2d qu's, *limmes*.

^o The 3d and 4th fo's read, *meant*.

^p The 3d and 4th fo's, and R.'s octavo, omit *at*.

^q P. alters *milch* to *melt*, followed by H.

^r H. and C. read, *And passion'd the gods*.

Pol.

ACT II. SCENE VII.

79

Pol. Look, ' whe'r he has not turn'd his colour, and ' has tears in 's eyes. ' Pr'ythee no more.

Ham. 'Tis well. I'll have thee speak out the rest ' of this foon. Good my lord, ' will you see the players well bestowed? Do ' you hear, let them be well used; for they are the ' abstract, and brief chronicles of the time. After your death you were better have a bad epitaph, than their ill report while you ' live.

Pol. My lord, I will use them according to their ' desert.

Ham. ' God's bodikins, man, ' much better. Use every man after his desert, and who ' shall scape whipping? Use them after your own honour and dignity. The less they deserve, the more merit is in your bounty. Take them in.

Pol. Come, firs.

' [Exit Polonius.

Ham. Follow him, friends: we'll ' hear a play to-morrow. Dost thou hear me, old friend, can you play the murder of *Gonzago*?

Play. Ay, my lord.

' Qu's and fo's read *where*. P. and H. read *if*.

† H. reads *has not tears*.

‡ The fo's and R. read, *Pray you no more*.

¶ The fo's and R. omit *of this*.

× Third q. *doe*.

‡ All but qu's and C. *ye*.

§ The fo's and R. read *abstract*.

• So the qu's and C. All the rest, *lived*.

† First and ad fo's, *desart*.

‡ The qu's read, *Gods bodkin*. J. *Odds bodikins*.

¶ The fo's and R. omit *much*.

× The fo's and R. read *ould*.

‡ No direction in the qu's.

§ Second q. *bere*; So J. but gives not the reading of 3d, *bere*.

Ham.

Ham. We'll ^h hav't to-morrow night. You could for ^l a need, study a speech of ^k some dozen or sixteen lines, which I would set down, and insert in 't? Could ^l you not?

Play. Ay, my lord.

Ham. Very well. Follow that lord, and look you mock him not. My good friends, ^m [*to Ros. and Guild.*] I'll leave you 'till night. You are welcome to *Elsinor*.

Ros. Good my lord.

[*Exeunt.*]

S C E N E VIII.

Manet Hamlet.

Ham. Ay fo, ⁿ God b' w' ye. Now ^o I am alone.
Oh, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a ^p fiction, in a dream of passion,
Could force his soul so to his ^q own conceit,
That from her working, all ^r his visage ^s wan'd;
Tears in his eyes, distraction ^t in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing?
For *Hecuba*?

^h So the 2d and 3d qu's; 1st q. *late*;
the rest *be't*.

ⁱ The qu's omit *a*.

^k The qu's and C. read, *some dozen*
lines or sixteen lines

^l All but qu's and C. *ye*.

^m This direction first put in by *J*.

ⁿ The qu's read *God buy to you*; fo's,
2d, 2d and 3d, *God buy'ye*.

^o Third q. *am I*.

^p First and 2d qu's and 1st f. *fiction*.

^q The fo's and R. read *whole* instead
of *own*.

^r The qu's read *the* instead of *his*.

^s So the qu's, *W. J.* and C. The
fo's and all the rest read *warm'd*.

^t Third q. fo's and R. *in 't*.

What's

ACT II SCENE III.

85

What's *Hecuba* to him, ^u or he to her,
 That he should weep for her? What would he do
 Had he the motive, ^v and the cue for passion
 That I have, he would drown the stage with tears,
 And cleave the general ear with horrid speech,
 Make mad the guilty, and ^z appall the free;
 Confound the ignorant, and amaze, indeed,
 The very ^y faculties of ^a eyes and ears: — Yet I,
 [^a A dull and muddy-mettled rascal, peak,
 Like ^b *John-a-dreams*, unpregnant of my cause,
 And can] say nothing, — no, not for a king,
 Upon whose property and most dear life
 A damn'd defeat was made. Am I a coward?
 Who calls me villain, breaks my pate across,
 Plucks off my beard, and blows it in my face?
 Tweaks me ^c by th' nose, gives me the lye i' th' throat,
 As deep as to the lungs? who does me this?
^d Hah! 'swords I should take it — for it cannot be
 But I am pigeon-liver'd, and lack gall
 To make oppression bitter; or, ere this
 I should ^e have fatted all the region kites
^f With this slave's offal. Bloody, bawdy villain!

^u So the qu's. The fo's and all the rest, or he to *Hecuba*.

^v Qu's, and that for passion, &c.

^z First q. *appale*; 2d and 3d, *appeale*. The fo's, *apale*.

^y So the qu's and C. All the rest, *faculty*.

^a *J.* reads, *ears and eyes*.

^b *P.* and *H.* omit what is included between the crotchets. But *P.* puts it in the margin.

^b Three last fo's, *John-a-dreams*.

^c First and 2d qu's, by the *ms*.

^d So the qu's; 2d and 3d fo's and *R.*

Why should I take it? The 1st and 2d fo's and C. *Ha? why I should take it.*

P. alters it to, *Yet I should take it*; but puts the folio-reading in the margin, which the rest (who all follow his alteration) neglect to do.

^e First q. reads *a* instead of *have*.

^f The fo's read, *With this slave's offal, bloody & a bawdy, &c.*

B

^f Why,

* Why, what an afs am I! this is moft brave,
 That I, the fon of ^h a dear murdered,
 Prompted to my revenge by heav'n and hell,
 Muft, like a whore, unpack my heart with words,
 And fall a curfing like a very drab,
ⁱ A ^k ftallion; fie upon 't! foh!
 About, my ^l brains! — ^m hum — I have heard,
 That guilty creatures, ⁿ fitting at a play,
 Have by the very cunning of the fcene
 • Been ftruck fo to the foul, that prefently
 They have proclaim'd their malefaftions:
 For murder, though it have no tongue, will fpeak
^p With moft miraculous organ. I'll have thefe players
 Play fomething like the murder of my father,
 Before mine uncle: I'll obferve his looks;

g The fo's read, *Ob vengeance! Who?*
what an afs am I? I fure, this is, &c.
 R. *Ob vengeance! Why what an afs am*
I? I fure, this is, &c.

h So the 1st q. The fo's and R. read
the dear murdered. All the reft, *a dear*
father murdered. There feems to be no
 neceffity of the word *father* here; or ra-
 ther, it is a tautology.

i The 3d q. omits *A.* S. though he
 has this edition, takes no notice of this
 omiffion.

k So the qu's and P. The fo's, R.
W. J. and C. read *ftallion.* T. is per-
 fuded that *Shakefpeare* wrote, *cullion*;
 and puts it in the text; H. follows
 him.

l So the qu's and C. All the reft
 read *brain.* S. gives another reading of
 one of his editions, viz. *braues.*

m In all but the qu's and C. *hum* is
 omitted.

n P. omits *fitting*; followed by T.
 H. and W.

o R. reads, *Been ftruck unto the foul,*
&c.

p P.'s quarto reads,
With moft miraculous organ. I'll obferve
his looks,

Play fomething like the murder of my fa-
ther,
Before mine uncle. I'll obferve his looks,
&c.

I'll a tent him to the quick, if ' he ' do blench,
 I know my course. ' The spirit that I have seen
 May be a " devil; and the " devil hath power
 T' assume a pleasing shape; yea, and perhaps
 Out of my weakness and my melancholly,
 (As he is very potent with such spirits)
 Abuses me to damn me. I'll have grounds
 More relative than this: the play's the thing
 Wherein I'll catch the conscience of the king.

[Exit,

- ¶ The 2d, 3d and 4th fo's, read, all the rest, instead of *do read but.*
rem. ¶ *J.* reads *This.*
 ¶ The qu's read *a* for *be.* ¶ First q. *death.*
 ¶ So the qu's and C. The fo's and

A C T III.

S C E N E I.

The Palace.

Enter King, Queen, Polonius, Ophelia, Rosincraus, Guildenstern and Lords.

King.

AND can you by no drift of ^b conference
Get from him why he puts on this ^c confusion,
Grating so harshly all his days of quiet,
With turbulent and dangerous lunacy ?

Ros. He does confess, he feels himself distracted,
But from what cause ^d he will by no means speak.
Nor do we find him forward to be sounded ;
But with a crafty madness keeps aloof,
When we would bring him on to some confession
Of his true estate.

Queen. Did he receive you well ?

Ros. Most like a gentleman.

Guil. But with much forcing of his disposition.

^a R. first describes the scene.

which he puts in the margin, viz. *con-*

^b The fo's and R. read *circumstance.*

fession.

^c R.'s duodecimo has *confession*, where-
in an *e* is printed instead of an *s* ; but
of which P. makes a different reading

^d First and 2d qu's, *a* for *br.*

^e Third q. *estate.* S. does not give
this reading.

Ros.

Rof. † Most free of question, but of our demands
Niggard in his reply.

Queen. Did you assay him ^s to any pastime?

Rof. Madam, it ^h so fell out, that certain players
We ⁱ o'er-raught on the way; of these we told him;
And there did seem in him a kind of joy
To hear of it. They are ^k here about the court;
And, as I think, they have already order
This night to play before him.

Pol. †Tis most true:
And he beseech'd me to entreat your majesties
To hear and see the matter.

King. With all my heart, and it doth much content me
To hear him so inclin'd,
Good gentlemen, give him a further edge,
And drive his purpose ^l into these delights.

Rof. We shall, my lord. ^m [*Exeunt Rof. and Guil.*]

King. Sweet *Gertrude*, leave us ⁿ too.
For we have closely sent for *Hamlet* ^o hither,
That we, as 'twere by accident, may ^p here

† The text is here copied from *H.*'s 3d and 4th, *o'er-took*; *R. P. T.* and *H.* alteration, followed by *M.* who gives *o'ertook*; *M. o'er-rach.*

the reason for thus altering, and which will sufficiently appear to the reader by his turning back to the scene between *Hamlet* and *Polonius*. All other editions read,

Niggard of question, but of our demands Most free in his reply.

R. H. reads *unto*.

h J. omits *so*.

ⁱ *O'er-raught*, that is, *o'er-reached*. The *fo's*, 1st and 2d, read, *o'er-wrought*;

^k All but the *qu's* omit *here*.

^l The *fo's*, *R. H.* and *C.* read, *on to*, instead of *into*.

^m All editions, but the *qu's* and *C.* mark this direction, [*Exeunt*, only].

ⁿ The *qu's* read *even*.

^o *S.* gives only the corrupt reading *betber*, which is in the 1st and 2d *qu's*, and omits to give us the true reading *bitber*, in the 3d *q.* which he has.

^p *Fo's* and *R.* *therg*.

Affront Ophelia. Her father and myself ^a
 Will so bestow ourselves, that, seeing, unseen,
 We may of their encounter frankly judge;
 And gather by him, as he is behav'd,
 If 't be th' affliction of his love, or no,
 That thus he suffers for.

Queen. I shall obey you:
 And for ^a your part, *Ophelia*, I do wish,
 That your good beauties be the happy cause
 Of *Hamlet's* wildness: so ' shall I hope, your virtues
 Will bring him to his wonted way again,
 To both your honours.

Oph. Madam, I wish it may. [^a *Exit Queen,*

Pol. *Ophelia*, walk you here.—Gracious, so please ^x you,
 We will bestow ourselves.—Read on this book; [^y *To Oph.*
 That show of such an exercise may colour
 Your ^z loneliness. We're oft to blame in this,
 'Tis too much prov'd, that with devotion's visage,
 And pious action, we do ^a sugar o'er
 The devil himself.

King. ^b Oh, 'tis too true.
 How smart a lash that speech doth give my conscience!

^a The fo's, R. and J. after *myself*,
 read, *lawful espials*.

^r The 1st and 2d qu's read *We'll*;
 the 3d, *We'll*.

[?] So the 1st q. the fo's and R. All
 the rest read *my* for *your*.

^t P. and H. omit *shall*.

^u P. alters *will* to *may*; followed by
 all the editors after him, except C.

^w All the editions till T, have no
 direction here.

^x All but qu's and C. *ye*.

^y J. first puts this direction.

^z The 1st and 2d qu's read *loneliness*;
 so does S, without giving the reading of
 the 3d q. 227, viz. *loneliness*, which
 must be the true reading, and is in all
 the other editions.

^d Intended to sugar the fo's read *surge*.

^b The fo's read, *Ob* ~~is~~ *trus*. H,
Ob it is but too true,

ACT III. SCENE VI. 87

The harlot's cheek, beautied with plastering art, [^c *Aside.*
 Is not more ^d ugly to the thing that helps it,
 Than is my deed to my most painted word.
 Oh heavy burthen.

Pol. I hear him coming, * let's withdraw, my lord.
 [^f *Exeunt all but Ophelia.*

SCENE II.

* *Enter Hamlet.*

Ham. To be or not to be? that is the question—
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune;
 Or to take arms against a ^h sea of troubles,
 And by opposing end them?— To die—to sleep—
 No more; and by a sleep to say, we end
 The heart-ache, and the thousand natural shocks
 That flesh is heir to; 'tis a consummation
 Devoutly to be wish'd. To die—to sleep—
 To sleep? perchance to dream; ay, there's the rub;
 For in that sleep of death what dreams may come,

^c P. first gives this direction.

^d The 1st and 2d qu's read *ugly*; so does S. but he does not give us the reading of the 3d, viz. *ugly*, which is in his edition 1617, and in all the rest.

^e The qu's omits *let's*.

^f This direction is omitted in the qu's. In the fol., *Exeunt*, only.

^g In the qu's this direction is marked after *Oh heavy burthen!*

^h Perhaps, *stage*, which continues the metaphor of *slings, arrows, taking arms*; and represents the being encompassed on all sides with troubles. P.

Tb' assay of troubles. A conjecture of T.

Affailing troubles. A conjecture of H.

ⁱ Without question *Shakespeare* wrote, *assail of troubles*; i. e. *assault*. W. He puts it in the text.

ⁱ When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life,
 For who would bear the ^k whips and scorns of ^l time,
 Th' oppressor's wrong, the ^m proud man's contumely,
ⁿ The pangs of despis'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th' unworthy takes;
 When ^o he himself might his ^p *Quietus* make
 With a bare bodkin? ^q Who would fardles bear,
 To ^r grunt and sweat under a weary life,
 But that the dread of something after death,
^s The undiscover'd country, from whose ^t borne
 No traveller returns, puzzles the will;
 And makes us rather bear those ills we have,
 Than fly to others that we know not of?

ⁱ The 2d f. reads, *When he have shuffled*, &c. the 3d and 4th, *When he hath shuffled*, &c.

^k *Quips*; conjecture of *Grey*. *Quips and scorns of tyrants*; *Quips and scorns of title*; two conjectures of *J*.

^l The evils here complained of are not the product of time or duration simply, but of a corrupt age or manners. We may be sure then that *Shakespeare* wrote,—*the whips and scorns of time*. And the description of the evils is a corrupt age, which follows, confirms this emendation. *W*.

^m The fo's and *R*. read *poor*.

ⁿ The 2d q. reads, *The pangs of offence*, and *the law's delay*. The fo's read,

The pangs of surpris'd love, the law's delay. *P*. alters this, *The pang of despis'd love*, &c. followed by *T. W.* and *J*.

^o Second q. omits *he*; 3d, as for *be*.

^p The 1st and 2d qu's read *quietas*.

^q The fo's read, *Who would these fardles bear*.

^r So the qu's, fo's and *R*. *P*. alters *grunt* to *groan*; and is followed by all the editors after him, except *C*.

^s *P*. alters *The* to *That*; followed by all.

^t *P*. spells this *bourne*; so do all after him, but *H*, who says, *bourne* signifies a brook or stream of water; but what *Shakespeare* means is *bowae*, a French word, signifying limit or boundary.

Thus

Thus conscience does make cowards ^u of us all;
 And thus the native ^v hue of resolution
 Is ^x sicklied o'er with the pale cast of thought;
 And enterprises of great ^y pitch and moment,
 With this regard their currents turn ^z awry,
 And lose the name of action — Soft you now —
 The fair *Ophe*lia? Nymph, in thy ^a *oraisons*
 Be all my sins remembered.

Oph. Good my lord,

How does your honour for this many a day?

Ham. I humbly thank you; ^b well.

Oph. My lord, I have remembrances of yours,
 That I have longed ^c long to re-deliver:

I pray you, now receive them.

Ham. ^d No, not I; I never gave you ought,

Oph. My honour'd lord, ^e you know right well you did;
 And with them words of so sweet breath compos'd,

^u The words in italic are omitted in the qu's.

^v The qu's spell this word, *biow*; the 1st and 2d fo's, *bew*.

^x First and 2d qu's, *sickled*.

^y So the qu's. All the rest read *pitch*. *Pitch* seems to be *Shakespeare's* word; he intends to give us the idea of a man pitching a javelin at a mark, but which, being turned out of its course, misses doing execution.

^z Instead of *awry* the fo's, R. and C. read *away*.

^a The qu's and 1st f. read *orisons*; the 2d, 3d and 4th fo's read *horizons*; T. H. W. and J. read *orifous*; but the right word is certainly *oraisons* (the French for prayers) as R. and P. read.

^b The fo's and R. read, *well, well, well*.

^c P. alters *long* to *much*; followed by H.

^d So the qu's and C. The fo's and R. *No, no, I never, &c.* P. and the rest, *No, I never, &c.*

^e The fo's, R. P. and H. read, *I know, &c.*

' As made these things more rich ; their perfume lost,
 Take these again ; for to the noble mind
 Rich gifts wax poor, when givers prove unkind. —
 There, my lord.

Ham. Ha, ha ! are you honest ?

Oph. My lord---

Ham. Are you fair ?

Oph. What means your lordship ?

Ham. That if you be honest and fair, ^s your honesty
 should admit no discourse to your beauty.

Oph. Could beauty, my lord, have better commerce than
^h with honesty ?

Ham. Ay, truly ; for the power of beauty will sooner
 transform honesty from what it is, to a bawd ; than the
 force of honesty can translate beauty ⁱ into his likeness.
 This was ^k sometime a paradox, but now the time gives it
 proof. I did love you once.

Oph. Indeed, my lord, you made me believe so.

Ham. You should not have believed me : for virtue can-

^f So the qu's. The 1st, 2d and 3d fo's read,

As made the things more rich, then perfume lost.

The 4th reads,

As made the things more rich, than perfume lost.

R. and the rest (except that C. reads their for that) read

As made the things more rich ; that perfume lost, &c.

^g So the fo's, R. and C. The rest,

you should admit, &c. J. thinks the true reading to be, *You should admit your honesty to no discourse, &c.* But the sense then will be the very same with that of the fo's.

^h The fo's, *your for with.*

ⁱ So the 1st and 2d qu's, the fo's and R. The 3d q. reads *to bis.* P. alters it, *into its* ; and is followed by the rest. S. gives another reading, *viz. in bis.*

^k The 3d and 4th fo's, R. and P., read, *sometimes.*

ACT III. SCENE II. 91

not so¹ evacuate our old stock, but we shall relish of it.
^m I loved you not.

Oph. I was the more deceived.

Ham. Get thee to aⁿ nunnery: why wouldst thou be a breeder of finners? I am myself indifferent honest; but yet I could accuse me of such things, that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck, than I have thoughts^o to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between^p earth and heaven? ^q We are arrant knaves, believe none of us, Go thy ways to a nunnery. Where's your father?

Oph. At home, my lord.

Ham. Let the doors be shut upon him, that he may play the fool no^r where but in 's own house. Farewel.

Oph. Oh help him, you sweet heav'ns!

¹ The 1st q. reads *evacuat*; the 2d, executed. *W.* In answer to this, see *Heath's Revival*, p. 537.
quacuat; the 3d, *evacuate*; the 1st f. *innoculate*; the 2d and 3d, *inoculate*; the 4th, *inocuate*; *R.* and *P.* *innoculate*; all the rest, *inoculate*. *S.* neglects giving the reading of the 3d quarto 1637 (which he has) which seems to be the true one, *viz.* *evacuate*.

^m *R.* reads, *I did love you once*.

ⁿ The qu's spell this, *nunry*.

^o What is the meaning of *thoughts* to put them in? A word is dropt out. We should read,—*thoughts* to put them in name. This was the progress. The offences are first conceived and named, then projected to be put in act, then

executed. *W.* In answer to this, see *Heath's Revival*, p. 537.
 But a few words will explain this matter; 1st, *then I have thoughts to put them in*, here the offences are put into the thoughts, or conceived; 2dly, *imagination to give them shape*, that is, the contrivance how, or in what manner they shall be perpetrated; lastly, *time to act them in*, which needs no explanation.

^p The fo's, and all but the qu's and *C.* read, *heaven and earth*.

^q The fo's, *R.* and *C.* read, *We are arrant knaves* all, &c.

^r The fo's, instead of *where*, read *way*.

Ham.

Ham. If thou dost marry, I'll give thee this ^a plague for thy dowry: Be thou chaste as ^t ice, as pure as snow, thou shalt not escape calumny. ^u Get thee to a nunnery; farewell: or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them, To a nunnery, go, and quickly too. Farewel.

Oph. ^w Heavenly powers restore him!

Ham. I have heard of your ^x paintings ^y well enough: God ^z hath given you one ^a face, and you make ^b yourselves another. ^c You jig and amble; and you ^d lisp; ^e you nickname God's creatures, and make your wantonness ^f ignorance. Go ^g to, I'll no more on't; it hath made me mad, I say, we will have no ^h more ⁱ marriages. Those that are married already, all but one, shall ^k live; the rest shall keep as they are. To a nunnery, go. [Exit Hamlet.]

Oph. O what a noble mind is here o'erthrown!

^a Second q. *plage*.

^t First and 2d qu's, *ye*. So *S.* but gives not the reading of 3d, *ice*.

^u The fo's and *R.* read, *Get thee to a nunnery. Go—farewel.*

^w The fo's and *R.* read, *O heavenly powers, &c.*

^x The 1st f. reads *pratlings*; 2d, 3d and 4th, and *R.* *prattling*; all after, *painting*; except *C.* who reads *paintings* with qu's.

^y The qu's omit *too*.

^z Fo's, *bas*.

^a The fo's and *R.* read *pace*, instead of *face*.

^b First and 2d qu's, *your selves*; fo's, *your self*.

^c The 1st and 2d qu's read, *You jig and amble*; the 3d q. *jig and amble*, omitting *You* (of which omission *S.* takes no notice) the fo's read, *You gidge, you amble*; *R.* and all the rest read, *You jig, you amble*.

^d The qu's read *lisp*.

^e So the qu's. The fo's and the rest omit *you* and insert *and*.

^f All but the qu's insert *your* before *ignorance*.

^g The 2d, 3d and 4th fo's, *R.* *P.* and *H.* omit *to*.

^h First and 2d qu's, *no*; 3d, *more*.

ⁱ The 1st and 2d qu's read *marriage*. *S.* takes no notice of the reading of the 3d q. *marriages*.

^k The 2d, 3d, and 4th fo's omit *live*.

The courtier's, ¹ soldier's, eye, tongue, sword;
² The expectation and rose of the fair state,
 The glass of fashion, and the mould of form,
 Th' observ'd of all observers, quite, quite down!
³ And I, of ladies most deject and wretched,
 That suck'd the ⁴ honey of his ⁵ music vows!
 Now see ⁶ that noble and most sov'reign reason,
 Like sweet bell jangled out of ⁷ time, and harsh;
 That ⁸ unfnatch'd ⁹ form and ¹⁰ stature of blown youth
 Blasted with ecstasy. Oh, woe is me!
 T' have seen what I have seen, see what I see ¹¹.

SCENE III.

Enter King and Polonius.

King. Love! his affections do not that way tend,
 Nor what he spake, tho' it lack'd form a little,

¹ H. transposes these words, and reads *scholar's, soldier's, &c.* In order to make them read more regularly with *tongue* and *sword*. But the sp's point is such a manner as to differ from the above sense, thus, *O what a noble mind is here o'erbrown, the courtier's, soldier's, scholar's! Eye, tongue, sword, the expectation, &c.*

² The qu's read, *Tb' expectancy and rose of the fair state.* But the fo's, for the sake of mending the verse, alter it to, *Tb' expectancy and rose of the fair state.* and are followed by the succeeding editors.

³ So the qu's and C. The 1st and 2d fo's read, *How I of ladies, &c.* All

the rest, *I am of ladies, &c.*
⁴ The 2d q. reads *hony*; fo-dots S. but gives not the reading of the 3d q. *honey*.

⁵ The 1st and 2d qu's read *musick*.
⁶ The qu's read *what*.

⁷ So the qu's. The fo's, and all editions after, read *time*.

⁸ S. gives another reading, *vix. un-mart'd*.

⁹ The 2d, 3d and 4th fo's read *fortune*.

¹⁰ So the qu's. All the rest read *stature*.

¹¹ Here the qu's direct *Exit*. But by what follows, it appears that *Opelia* remains,

Was



Was not like madness. ^a There's something in his soul,
 O'er which his melancholy fits on brood;
 And I doubt, the hatch and the disclose
 Will be some danger; which ^y for to prevent
 I have in quick determination
 Thus set ^z it down: He shall with speed to *England*,
 For the demand of our neglected tribute:
 Haply the seas, and countries different,
 With variable objects, shall expel
 This something settled matter in his ^a heart,
 Whereon his brains still beating, puts him thus
 From fashion of himself. What ^b think you on 't?

Pol. It shall do well. But yet ^c do I believe,
 The origin and commencement of ^d his grief
 Sprung from neglected love. How now, *Ophelia*?
 You need not tell us what lord *Hamlet* said;
 We heard it all ^e. My lord, do as you please.
 But if you hold it fit, after the play
 Let his queen-mother all alone entreat him
 To shew his ^f grief; let her be round with him,
 And I'll be plac'd, so please you, in the ear
 Of all their conference. If she find him not,

^a P. alters this to, *Something's in his soul, &c.* followed by all the editors after him, but C.

^y So the qu's and C. The 1st and 2d fo's have omitted *for*; the 3d and 4th fo's supply *how* instead thereof; and are followed by the other editors.

^z The 2d and 3d qu's omit *it*.

^a First and 2d qu's, *best*. So S. but gives not the reading of 3d, *best*.

^b S. reads *think*.

^c The 3d q. reads *I do*.

^d So the 1st q. and C. The fo's and the rest read *this grief*. The 2d and 3d qu's read *it* for *his grief*.

^e Here T. gives this direction [*Exit Ophelia*. Followed by the editors after him, except H. and C.

^f The fo's and all editions after, except C, read *grief*.

To *England* send him; or confine him, where
Your wisdom best shall think.

King. It shall be so.

Madness in great ones must not ^g unwatch'd go. [*Exeunt.*]

^a SCENE IV.

Enter Hamlet and ¹ three of the Players.

Ham. Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue. But if you mouth it, as many of ¹ our players do, I had as ^m lieve the town-crier ^a spoke my lines. ^o Nor do not saw the air too much with your hand thus, but use all gently; for in the very torrent, tempest,¹ and (as I may say) ^p whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. Oh! it offends me to the soul, to ^q hear a robustious periwig-pated fellow tear a passion to ^r tatters, to very rags; to ^r split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb shews, and noise: I ^s would have such a fellow whipt for

^g The qu's read *unwatch'd*.

^h *W.* and *J.* throw the greater part of this scene into the 3d.

ⁱ So the qu's. The rest mark it, *two or three of the players*; except *C*, who has it, *some of the players*.

^k Here *S.* reads *pronounc'd* after the mistake of the 1st q. and gives no other reading.

^l The fo's read *your*.

^m First and 2d qu's, and 1st and 2d

fo's, *live*.

ⁿ So the qu's. All the rest read, *had spoke*.

^o *P.* alters *Nor* to *And*; followed by the rest, except *C*.

^p The fo's and *R.* read, *the whirlwind of passion*.

^q Fo's and *R.* *see* for *hear*.

^r The qu's, *tatters* and *split*.

^s So the qu's and *C.* All the rest, *could*.

o'erdoing *Termagant*, it out-herods *Herod*; pray you avoid it.

Play. I warrant your honour.

Ham. Be not too tame neither; but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance that you o'erstep not the modesty of nature; for any thing so overdone is from the purpose of playing; whose end, both at the first and now, was and is, to hold as 'twere the mirror up to nature; to show Virtue her own feature, Scorn her own image, and the very age and body of the Time, his form and pressure. Now this over-done, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which one, must in your allowance o'erweigh a whole theatre of others. Oh these be players that I have seen play, and heard others praise, and that highly, not to speak it prophanely, that [neither having the action of christians, nor the gait of christian, pagan, nor man,] have so strutted and bellow'd, that I have thought some of Nature's journey-men had made men,

c The fo's and R. read *o'erstop*.

v First and ad qu's, *ore-doone*.

w The 3d q. omits *the*.

x The qu's and C. omit *own* before *feature*.

y *J.* says *the age of the time* can hardly pass; and therefore proposes, either *face*, or *page*, instead of *age*. But I believe nobody but himself would have any objection to the words as they stand.

z Second q. *trady*.

a The qu's and C. *make*.

b *H.* alters this to, *of one of which*.

c The 1st f. had spelt this, *o're-way*; the ad, 3d and 4th, make it *ore-way*; so R. P. and H.

d The 1st and ad qu's read *prayed* (which reading only S. gives) the 3d q. and the other editions read *praise*.

e *W.* is of opinion that the words between the crotchets are a foolish interpolation.

f *P.* alters this to *christian*, followed by all but C.

g R. and P. read *or*.

h *P. H.* and *J.* or. The fo's and *H.* read, or *Norman*.

ACT III. SCENE IV. 97

and not made them well; they imitated humanity so^l abominably.

Play. I hope we have reform'd that indifferently with us^k.

Ham. Oh, reform it altogether. And let those that play your clowns, speak no more than is set down for them: For there be of them that^l will themselves laugh, to set on some quantity of barren spectators to laugh^m too; though, in the mean time, some necessary question of the play be then to be considered. That's villainous, and shews a most pitiful ambition in the fool that uses it. Go make you ready.

ⁿ [*Exeunt Players.*]

^o *Enter* Polonius, Rosencraus, and Guildenstern.

How now, my lord; will the king hear this piece of work?

Pol. And the queen too, and that presently.

Ham. Bid the players make haste. ^p [*Exit* Polonius.]

Will you two help to hasten them?

^q *Ros.* Ay, my lord.

[*Exeunt.*]

^l First q. and 1st and 2d fo's, *abominably.*

^k After *us*, the fo's and *R.* add, *Y.*
Sir.

^l The 3d and 4th fo's, and *R.* read, *will of themselves.*

^m First and 2d qu's, *to.*

ⁿ This direction not in qu's.

^o Here begins Scene IV. in *W.* and

^p This direction not in the qu's.

^q So the qu's. The fo's make both answer here, *We will, my lord:* So all the editions after, except *C.*

S C E N E - V.

Enter Horatio to Hamlet.

Ham. What, ' ho, *Horatio!*

Hor. Here, sweet lord, at your service.

Ham. *Horatio*, thou art e'en as just a man,
As e'er my conversation ' cop'd withal.

Hor. Oh my dear lord, ---

Ham. Nay, do not think I flatter :

For what advancement may I hope from thee,
Thou no ' revenue hast, but thy good spirits,
' To feed and cloath thee ? ' Why should the poor be flatter'd ?
No, let the candied tongue ' lick ' absurd pomp,
And crook the pregnant hinges of the knee,
Where thrift may follow ' fawning. Dost thou hear ?
Since my ' dear soul was mistress of ' her choice
' And could of men distinguish her election,
Sh'ath seal'd thee for herself ; for thou hast been
As one, in suffering all, that suffers nothing ;
A man, that ' fortune's buffets and rewards

- | | |
|--|---|
| r First q. <i>bowe</i> ; 2d, <i>bow</i> ; 3d, <i>boa</i> . | only reading. |
| First, 2d and 3d fo's, <i>boa</i> . | y The 1st, 2d and 3d fo's, read, |
| b Qu's, <i>cop</i> ; fo's, R. P. T. and W. | ing ; the 4th f. and R. <i>feigning</i> . |
| <i>cop'd</i> . | z J. conjectures this might be |
| t First and 2d qu's, <i>renew</i> ; 1st and | a The fo's read <i>my</i> instead of |
| 2d fo's, <i>renew</i> . | b So the qu's. The fo's, R. |
| u P. and the editors, except C, after | rest read, |
| him, omit <i>Why</i> . | <i>And could of men distinguish,</i> |
| w The fo's, <i>like</i> . | <i>Hath seal'd thee for herself,</i> |
| x The 2d q. <i>absurd</i> ; which is J.'s | c The 3d and 4th fo's read |

a Haft ta'en with equal thanks. And blest are thofe
 Whofe blood and judgment are fo well ° co-mingled,
 That they are not a pipe for fortune's finger,
 To found what ftop fhe pleafe. Give me that man
 That is not paffion's flave, and I will wear him
 In my heart's core, ay, in my heart of heart,
 As I do thee. --- Something too much of this. ---
 There is a play to-night before the king,
 One fcene of it comes near the circumftance,
 Which I have told thee of my father's death.
 I pr'ythee, when thou feefth that act a-foot,
 Ev'n with the f very comment of ° thy foul
 Obferve b mine uncle; if his occulted guilt
 Do not itfelf unkennel in one fpeech,
 It is a damned ghofth that we have feen,
 And my imaginations are as foul
 As *Vulcan's* k ftithy. Give him l heedful note;
 For I mine eyes will rivet to his face;
 And after we will both our m judgments join
 n In cenfure of his feeming.

Hor. Well, my lord.

If ° he steal aught, the whilst this play is playing,
 And fcape p detecting, I will pay the theft.

d So the qu's, T. W. J. and C. The
 text read *but*.

e The qu's read *commented*.

f Three laft fo's omit *very*.

g The fo's read *my*.

h Qu's, *my*.

i So the qu's, fo's and R.'s octavo.
 All the reft read *ocult*.

k The 1ft f. *ftithy*; the other fo's
 and R. *ftithy*; T. and H. *ftithy*.

l The 1ft and 3d fo's read *needful*.

m The 2d f. *judgment*.

n The fo's, R. P. and H. read, *To
 cenfure, &c.*

o Qu's, *a for be*.

p First and 2d qu's, *detected*; 3d, *de-
 tectiion*.

SCENE VI.

Enter King, Queen, Polonius, Ophelia, Rosencraus, Guildenstern, and other Lords attendant, with a guard carrying torches. Danish march. Sound a flourish.

Ham. They are coming to the play; I must be idle. Get you a place.

King. How fares our cousin *Hamlet*?

Ham. Excellent; i' faith, of the camelion's dish: I eat the air; promise-cram'd. You cannot feed capons so.

King. I have nothing with this answer, *Hamlet*; these words are not mine.

Ham. No, nor mine now, my lord. — You play'd once i' th' university, you say? ¹ [*To Polonius.*]

Pol. That ² did I, my lord, and was accounted a good actor.

Ham. ³ What did you enact?

Pol. I did enact *Julius Cæsar*; I was kill'd i' th' capitol; *Brutus* kill'd me.

Ham. It was a brute part of him to kill so capital a calf there. Be the players ready?

¹ This is called Scene V. by *W.* and *you play'd, &c.* Followed by *P.*'s duodecimo, *T.* and *W.* *J.* stops thus, *No,*

² In the qu's, *Enter trumpets and kettle-drums, King, Queen, Polonius, Ophelia.* ³ This direction first inserted by *R.*

⁴ The qu's stop to make the sense as in the text. And are followed by *R.* ⁵ The fo's and all after, except *C.* *P.*'s quarto, and *H.* and *C.* The fo's ⁶ The fo's, and all after, *And what,* stop thus, *No nor mine. Now my lord, &c.*

Ref. Ay, my lord, they stay upon your patience.

Queen. Come hither, my ² dear *Hamlet*, sit by me.

Ham. No, good mother, here's ⁷ metal more attractive.

Pol. O ⁷ ho, do you mark that?

Ham. Lady, shall I lie in your lap?

^a [*Lying down at Ophelia's feet.*]

Oph. No, my lord.

Ham. ^b I mean, my head ^c upon your lap?

Oph. Ay, my lord.

Ham. Do you think I meant country ^d matters?

Oph. I think nothing, my lord.

Ham. That's a fair thought, to lie between ^e a maid's legs.

Oph. What is, my lord?

Ham. Nothing.

Oph. You are merry, my lord.

Ham. Who, I?

Oph. Ay, my lord.

Ham. ^f Oh God! your only jig-maker. What should a man do but be merry? For, look you how cheerfully my mother looks, and my father died ^g within 's two hours.

Oph. Nay, 'tis ^h twice two months, my lord.

Ham. So long? nay, then let the devil wear black, ⁱ for

^k The fo's and R. read, *good.*

⁷ Qu's and fo's, and all but J. and

C. *mettle.*

² Second q. *ob.*

³ This direction inserted by R.

^b What is in italic is omitted in the qu's, P. and H.

^c C. *in for upon.*

^d J. conjectures, *warmer.*

^e The qu's and fo's omit *a.*

^f J. omits *God.*

^g So qu's, fo's and R. P. alters this

to *within these two hours*, followed by all but C.

^h H. omits *twice.*

ⁱ H. reads, *for I'll have a suit of ermine.* W. says the true reading is, 'fore I'll have a suit of sable. But if the meaning (according to W.) be, *Let the devil wear black for me, I'll have none; why may not the old reading stand, fables not being mourning, but a rich warm suit worn in that cold country.*

Vide *Canon*, p. 94, and *Revisal*, p. 538.

I'll have a suit of fables. Oh heav'ns! die two months ago, and not forgotten yet! then there's hope a great man's memory may out-live his life half a year: but, by 'r lady, ^k he must build churches then; or else shall ^k he suffer not thinking on, with the hobby horse; whose epitaph is, *For O, for O, the ^l hobby horse is forgot.*

SCENE VII.

^a *The trumpets sound. Dumb shew follows.*

Enter a ^o king and a queen ^p, the queen embracing him, and he her, ^q she kneels, he takes her up, and declines his head upon her neck, he lies down upon a bank of flowers, she seeing him asleep,

^k Qu'e, a for be.

^l Among the country may-games, there was an hobby-horse, which, when the puritanical humour of those times opposed and discredited these games, was brought by the poets and ballad-makers as an instance of the ridiculous zeal of the sectaries: from these ballads *Hamlet* quotes a line. *W.* But we are referred to no authority for the truth of this.

^m This is called Scene VI. by *W.* and *J.*

ⁿ The fo's, and all editions after, read, *Hautboys play. The dumb shew enters*, except *C.* who reads, *Musick. Dumb shews.*

^o In this stage-direction it stands *King and Queen* through all the editions till *T.* who alters it to *Duke and Duchess*, and has the following note.

Enter a King and Queen very lovingly:] Thus have the blundering and inadvertent editors all along given us this stage direction, though we are expressly told by *Hamlet* anon, that the story of this intended interlude is the murder of *Gonzago Duke of Vienna*. The source of this mistake is easy to be accounted for, from the stage's dressing the characters. Regal coronets being at first ordered by the poet for the duke and duchess, the succeeding players, who did not strictly observe the quality of the persons or circumstances of the story, mistook them for a King and Queen; and so was the error deduced down from thence to the present times. Methinks *Mr. Pope* might have indulged his private sense in so obvious a mistake, without any fear of rashness being imputed

asleep, leaves him: Anon comes in another man, takes off his crown, kisses it, pours poison in the sleeper's ears, and leaves him: the queen returns, finds the king dead, makes passionate action; the poisoner, with some three or four, comes in again, seems to condole with her, the dead body is carried away, the poisoner wooes the queen with gifts, she seems harsh awhile, but in the end accepts his love.

imputed to him for the arbitrary correction. T.

Notwithstanding this seeming clear triumph of T. over the former editors, which he enjoys by the consent of all the succeeding ones, who follow him in the alteration; perhaps there is a way of accounting for these seeming contradictions in the old editions. *The play* here acted, *Hamlet* says, is the image of a murder done in Vienna, Gonzago is the duke's name, his wife's Baptista; but the poet who may be supposed to have formed this story into a play, must be allowed the right of changing the quality of the persons as he pleases: So, though in the story it was a duke and a duchess, yet in the play it might be altered to a king and a queen, by poetical licence. And that this supposition is true, seems to be confirmed by *Hamlet's* words almost immediately after the above-quoted ones; viz. *This is one Lucianus, nephew to the king.* But T. has taken care to alter this word *king* here, which stands so in all the editions before him, to *duke*, without giving any notice of the alteration.

¶ After *queen* the fo's insert, *very lovingly.* But no edition before T. has these words, *with regal coronets*; who puts them into the direction without acquainting us that they are his interpolation; and no wonder, as he could make us believe they are to be found in the old editions; for he says (v. note foregoing) *Regal coronets being at first ordered by the poet for the duke and duchess, &c.*

¶ These words, *she kneels*, are omitted in the qu's.

¶ The fo's, instead of *another man* read *a fellow.* So do all the editions after, except C.

¶ The fo's, R. and P. read, *King's ears, &c.*

¶ The fo's, and all after but C, read, *and exit.*

¶ The fo's, and all editions after, read, *some two or three minutes, &c.* except C. who reads, *some three or four minutes, &c.*

¶ The fo's, and the editions after, seem to lament with her.

¶ The fo's, and editions after except C. read, *let and unwilling awhile,*

¶ The qu's and C. omit *his.*

Oph. What means this, my lord ?

Ham. Marry ^z this is ^a munching ^b Mallico, ^c it means mischief.

Oph. Belike, this shew imports the argument of the play.

Enter Prologue.

Ham. We shall know by ^d this fellow ; the players cannot keep ^e counsel, they'll tell all.

Oph. Will ^f he tell us what this shew meant ?

Ham. Ay, or any shew that ^z you'll shew him. Be not you affham'd to shew, he'll not shame to tell you what it means.

Oph. You are naught, you are naught. I'll ^h mark the play.

^z The 1st q. omits *is* after *this* ; the 2d reads, *is* ; the 3d, *it is* ; all the rest as in the text.

^a So the qu's and C. All the rest read *micbing*.

^b So the qu's. The fo's and all the rest, *Malicbo*, besides *W.* who reads *Mallicbo*, and gives the following note,

Marry, this is micbing Malicho ; it means mischief.] The *Oxford* editor, imagining that the speaker had here englished his own cant phrase, of *micbing Malicbo*, tells us (by his glossary) that it signifies mischief lying hid, and that *Malicbo* is the Spanish *Malbeco* ; whereas it signifies, *Lying in wait for the prisoner*, which the speaker tells us was the very purpose of this representation. It should therefore be read *Mallicbo*, Spanish, *the prisoner*. So *Micb* signified originally, to keep hid and out of sight ;

and as such men generally did it for the purpose of *lying in wait*, it then signified to rob. And in this sense *Shakespeare* uses the noun, a *micber*, when speaking of prince *Henry* among the gang of robbers. *Shall the blessed sun of heaven prove a micber ? Shall the sun of England prove a thief ?* And in this sense it is used by *Chaucer* in the translation of *Le Roman de la rose*, where he turns the word *lierre*, (which is *larron, voleur*) by *micber*. *W.*

^c The fo's, R. P. and H. read, *that means*.

^d The fo's and R. *these fellows*.

^e The qu's omit *counsel*.

^f Qu's, *a for he* ; fo's and R. *they*.

^g Qu's, *you will*.

^h The 2d, 3d, and 4th fo's, *make for mark*.

Prolog.

Prolog. For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently.

Ham. Is this a prologue, or the posic of a ring?

Opb. 'Tis brief, my lord,

Ham. As woman's love.

Enter King and Queen, ¹ Players.

King. Full thirty times hath *Phœbus* ² cart gone round
Neptune's salt wash, and *Tellus*' ¹ orb'd ground;
And thirty dozen moons with borrow'd sheen
About the world have ^m times twelve thirties been
Since love our hearts, and *Hymen* did our hands,
Unite co-mutual, in most sacred bands.

Queen. So many journeys may the fun and moon
Make us again count o'er, ere love be done.
But woe is me, you are so sick of late,
So far from cheer and from ⁿ your former state,
That I distrust you; yet though I distrust,
Discomfort you, my lord, it nothing must:
[^o For women fear too much, ev'n as they love.]
And womens' fear and love ^p hold quantity
^q In neither ought, or in extremity.

¹ *Players* first added by *P.*

² So *qu's*, *fo's* and *C.* the rest *car.*

¹ The *qu's* read, *and Tellus orb'd the ground.*

^m The 3d *q.* reads *twelve times thirty.* *S.* takes no notice of this reading. The 2d, 3d and 4th *fo's*, *R. P. T. W.* and *J.* read, *time twelve thirties.* *H.* reads *times twelve thirty.*

ⁿ The 1st *q.* reads, *our.*

^o Here a line seems wanting, either before or after this, which should rhyme

to *love.* This line, in crotchets, is omitted in the *fo's*, *R. P. H.* and *C.* And in the next line they read *For* instead of *And*, except *P.* and *H.*

^p The *fo's* read *bolds.*

^q The *qu's* read, *Either none, in neither ought, &c.* *P.* alters it, *'Tis either none, or in extremity;* and is followed by the editors after him. What is in the text is the reading of the *fo's* and *C.*

Now

Now what my ^r love is, proof hath made you know;
And as my love is ^s fix'd, my fear is so.

^v *Where love is great, the ^u littlest doubts are fear;
Where little fears grow great, great love grows there.*

King. ^r Faith, I must leave thee, love, and shortly too;
My operant pow'rs ^w their functions leave to do;
And thou shalt live in this fair world behind,
Honour'd, belov'd; and, haply, one as kind
For husband shalt thou---

Queen. Oh, confound the rest!
Such love must needs be treason in my breast;
In second husband let me be accurst!
None wed the second, but who ^x kill'd the first.

Ham. ^r That's wormwood---

Queen. The instances, that second marriage move,
Are base respects of thrift, but none of love.
A second time I kill my husband dead,
When second husband kisses me in bed.

King. I do believe you ^z think what now you speak;
But what we do determine oft we break;
Purpose is but the slave to memory,
Of violent birth, but poor validity:

^r The 1st and 2d qu's read *loved*. So S. but gives not *love*, the reading of 3d.

^s The 1st and 3d qu's read *fix'd*; the 2d q. *fix'd*. The 1st f. *fix'd*; the 2d, *fix*; the 3d and 4th, *fix'd*; so R. and P. and the rest read after the first

^u T. alters this to *smallest*; and is followed by the rest, who retain these lines, except C.

^w The fo's and R. read *my functions*.

^x T. W. and J. read *kill*.

^y So the qu's and C. All the rest, *Wormwood, wormwood!*

^z The fo's and R. put a period after

^r The two lines in italic are not in the fo's, R. P. and H.

Which

Which now, ^a like ^b fruit unripe, sticks on the tree,
 But fall unshaken, when they mellow be.
 Most necessary 'tis, that we forget
 To pay ourselves what to ourselves is debt:
 What to ourselves in passion we propose,
 The passion ending doth the purpose lose;
 The violence of ^c either grief or joy,
 Their own ^d enactures with themselves destroy.
 Where joy most revels, grief doth most relent,
^e Grief joys, joy grieves, on slender accident.
 This world is not for aye, ^f nor 'tis not strange,
 That ev'n our loves should with our fortunes change,
 For 'tis a question left us yet to prove
^g Whether love ^h lead fortune, or else fortune love.
 The great man down, you mark, his fav'rite flies;
 The poor advanc'd, makes friends of enemies.
 And hitherto doth love on fortune tend,
 For who not needs shall never lack a friend;
 And who in want a hollow friend doth try,
 Directly seasons him his enemy.
 But orderly to end where I begun,
 Our will and fates do so contrary run,
 That our devices still are overthrown;
 Our thoughts are ours, their ends none of our own.

^a So the fo's. The qu's read *the* instead of *like*.

^b P. alters *fruit* to *fruits*, followed by the after editors, except C.

^c The fo's read *either*.

^d So the qu's, J, and C. All the rest, *enactures*.

^e The qu's read *Grief joy, joy grieves*.

^f P. alters *nor* to *and*; followed by

H.

^g P. alters this line thus, (and is followed by H.)

Whether love fortune lead, or fortune love.

^h T. alters *lead* to *leads*, and is followed by W. and J.

So think thou wilt not second husband wed;
But die thy thoughts, when thy first lord is dead.

Queen. ¹ Nor earth to give me food, nor heaven light!
Sport and repose lock from me, day and night!

² *To desperation turn my trust and hope!*

³ *And anchors' cheer in prison be my scope!*

Each opposite, that blanks the face of joy,
Meet what I would have well, and it destroy!
Both here, and hence, pursue me lasting strife!

⁴ If once I be a widow, ever I be a wife.

Ham. If she should break it now---

King. 'Tis deeply sworn; sweet, leave me here awhile;
My spirits grow dull, and fain I would beguile
The tedious day with sleep. ⁵ [*Sleeps.*]

Queen. Sleep rock thy brain,
And never come mischance ⁶ between us twain! ⁷ [*Exit.*]

Ham. Madam, how like you ⁸ this play?

Queen. ' The lady doth protest too much, methinks.

Ham. O, but she'll keep her word.

King. Have you heard the argument? Is there no offence
in 't?

Ham. No, no, they do but jest, poison in jest. No offence
i' th' world.

King. What do you call the play?

¹ H. and C. read, *Nor earth oh! give* rest read,
me food, &c.

² The two lines in italic are omitted
in the fo's, R. P. and H.

³ *And anchors' cheer*, i. e. *And the*
cheer of anchorites. T. alters this to,
An anchor's cheer, &c. followed by W.
and J.

⁴ So the qu's. The fo's and all the

If once a widow, ever I be wife.

⁵ This direction not in the qu's.

⁶ The 2d q. *between.*

⁷ Qu's, *Exeunt.*

⁸ The 2d, 3d and 4th fo's and R. read
the play.

⁹ So the qu's. The fo's and all after,
The lady protests, &c.

Ham.

ACT III. SCENE VII. 109

Ham. The mouse-trap. Marry how? tropically. This play is the image of a murder done in Vienna; * Gonzago is the duke's name, his † wife, *Baptista*. You shall see anon; ‡ is a knavish piece of work; but what of that? Your majesty and we † that have free souls, it touches us not. Let the gall'd jade winch; our withers are † unwrung.

Enter Lucianus.

This is one *Lucianus*, nephew to the † king.

Oph. † You are as good as a chorus, my lord.

Ham. I could interpret between you and your love, if I could see the puppets dallying.

Oph. You are keen, my lord, you are keen.

Ham. It would cost you a groaning to take off † my edge.

‡ *Oph.* Still better and worse.

* *J.* spells this word, *Gonzago*, different from all other editions.

† *T.* alters this to *wife's*; followed by the after editors except *C.*

‡ The 2d and 3d qu's, instead of *that* read *shall*.

† The 1st q. reads *unwring*.

‡ So all the editions to *T.* who (as I observed before) alters it to *duke*, followed by the rest. But it is remarkable that though *P.* in his duodecimo follows *T.* in the alteration of *king* into *duke* in this place; yet he suffers *king* and *queen* still to stand in the *Dumb Shew* above.

† The fo's and *R.* read, *You are a good chorus, &c.*

‡ Qu's, *mine*.

* The qu's read, *Oph. Still better and worse.* *Ham. So you mistake your husbands.* So *T.* and *H.*; and *J.* in his text, but gives a direction in his note to read *must take* instead of *mistake*. The fo's read as the qu's, only omitting the word *your*. *R.* follows the fo's, bating that he changes *better* and *worse* into *worse* and *worse*. *Ham. So you must take your husbands.* So that *must take* instead of *mistake* is a conjecture of *P.*'s, and very probably *Shakspeare* wrote so; but then he should not have followed *R.* in his alteration, *worse* and *worse*; husbands being not taken so, but *for better* for *worse*. *H.* reads, *Oph. Still worse and worse.* *Ham. So most of you take husbands.*

Ham.

Ham. So you must take your husbands.---Begin; ^b mur-
therer. ^c Leave thy damnable faces, and begin. Come:
The croaking raven doth bellow for revenge.

Luc. Thoughts black, hands apt, drugs fit, and time agreeing,
^d Confederate season, ^e else no creature seeing,
Thou mixture rank, of midnight weeds collected,
With *Hecat's* ^f ban thrice blasted, thrice ^g infected,
^h Thy natural magic, and dire property,
On wholesome life ⁱ usurp immediately.

[^k *Pours the poison in his ear*]

Ham. ^l He poisons him i' th' garden for his estate, his
name's *Gonzago*; the story is extant and ^m written in ⁿ very
choice *Italian*. You shall see anon how the murderer gets
the love of *Gonzago's* wife:

Oph. The king rises.

^o *Ham.* What, frightened with false fire!

Queen. How fares my lord?

Pol. Give o'er the play.

King. Give me some light: away!

^p *Pol.* Lights, lights, lights!

[*Exeunt.*]

^b The 4th f. and R. read *murderer*.

^c The fo's and R. read, *For leave*,

Sc.

^d The qu's read *confederat*.

^e T. alters this to, *and no creature*, &c. followed by H. and W.

^f The 3d q. 4th f. R. P. and H. read *bane*.

^g The 1st q. *infected*.

^h The 4th f. and R. read *the*. P.'s q. and H. read *those*.

ⁱ The qu's and C. read *usurps*.

^k This direction is not in the qu's.

^l Qu's, *A* for *He*.

^m The fo's and all after, except C. read *writ*.

ⁿ *Very* is read in the qu's and C. but omitted in all the other editions.

^o This speech of *Hamlet* is omitted in the qu's and P.

^p The qu's and C. give this speech to *Polonius* only; the fo's and the rest direct it to be spoke by *all*.

SCENE

SCENE VIII.

Manent Hamlet and Horatio.

Ham. Why let the stricken deer go weep,
 The hart ungalled play;
 For some must watch, while some must sleep;
 ' Thus runs the world away.
 Would not this, fir, and a forest of feathers, if the rest of
 my fortunes turn *Turk* with me, ' with provincial roses
 on my ' rais'd shoes, get me a fellowship in a " cry of
 players " ?
Hor. Half a share.
Ham. " A whole one, I.
 For thou dost know, oh *Damon* dear,
 This realm dismantled was
 Of *Jove* himself, and now reigns here
 A very, very,---*y* peacock.
Hor. You might have rhym'd.

¶ This is Scene VII. in *W.* and *J.* ¶ Alluding to a pack of hounds. *W.*
 † The fo's and the editions after, ex- The 2d and 3d qu's and *P.*'s duodecimo
 cept *C.*, read *so* instead of *thus*. read, *city*.
 ‡ So the qu's. The rest read, with ¶ After *players*, all but the qu's read,
 two provincial, &c. *fir*.
 § The qu's read *raz'd*; the fo's and ¶ *H.* reads, *By, a whole one*.
R.'s *oClavo*, *rac'd*; his duodecimo, ¶ The qu's read *pajock*; the fo's and
rac'd. *P.* and all the rest read, *rayed*; *R.*, *pajock*. *T.* and *H.*, *paddock*, i. e. *road*.
 i. e. *striped*, *spangled*, or *enriched* with *P.* conjectures *peacock*, and that *Shake-*
 shining ornaments. But this is no read- *peare* alludes to a fable of the birds chu-
 ing before *P.* and *rais'd* comes nearer sing a king; instead of the eagle, a pea-
 the old reading *raz'd*. cock.

Ham.

Ham. Oh, good *Horatio*, I'll take the ghost's word for a thousand pound. Didst perceive?

Hor. Very well, my lord.'

Ham. Upon the talk of the poisoning?

Hor. I did very well note him.

Ham. Ah, ha! come, some music; come, the recorders. For if the king like not the comedy; Why, then, belike he likes it not perdy. Come, some music.

Enter Rosencraus and Guildenstern.

Guil. Good my lord, vouchsafe me a word with you.

Ham. Sir, a whole history.

Guil. The king, sir---

Ham. Ay, sir, what of him?

Guil. Is in his retirement marvellous distemper'd---

Ham. With drink, sir?

Guil. No, my lord, ^a with choler.

Ham. Your wisdom should shew itself more ^b richer, to signify this to ^c the doctor; for, for me to put him to his purgation, would perhaps plunge him into ^d more choler.

Guil. Good my lord, put your discourse into some frame, and ^e start not so wildly ^f from my affair.

Ham. I am tame, sir.--- Pronounce.

Guil. The queen your mother, in most great affliction of spirit, hath sent me to you.

^a So the qu's. The fo's, *ob, be!*
&c.

^b The fo's and R. read, *rather with eboler.*

^c So the qu's, 1st f. and C. The rest *rich.*

^c So the qu's and C. The 4th f. *this.*
All the rest, *bis.*

^d Fo's and R. *far more.*

^e The qu's read *stare.*

^f The 3d q. reads *upon.* This reading is neglected in S.

Ham.

ACT III. SCENE VIII. 113

Ham. You are welcome. †

Guil. Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment; if not, your pardon and my return shall be the end of † my business.

Ham. Sir, I cannot.

‡ *Guil.* What, my lord?

Ham. Make you a wholesome answer: my wit's diseas'd. But, sir, such † answer as I can make, you shall command; or rather, † as you say, my mother. Therefore no more, but to the matter. My mother you say---

Rof. Then thus she says; Your behaviour hath struck her into amazement and admiration.

Ham. O wonderful son, that can so † astonish a mother! but is there no sequel at the heels of this † mother's admiration? --- ° Impart.

Rof. She desires to speak with you in your closet ere you go to bed.

Ham. We shall obey, were she ten times our mother. Have you any further trade with us?

Rof. My lord, you once did love me.

Ham. † And do still, by these pickers and stealers.

† C. here directs [*with great ceremony*].

‡ The 1st and 2d q. and C. omit my. The 3d reads *she* instead thereof; but S. takes no notice of this reading.

° The qu's gives this speech to *Rof.*

† The fo's, R. P. and H. answers.

‡ The fo's, R. and P.'s quarto, omit *at*.

‡ So the 1st and 2d qu's and C. All the rest, *astonish*.

° The 3d f. reads *mother admiration*; the 4th, R. and P.'s q. *mother-admiration*.

† All but the qu's and C. omit *impart*.

‡ So the qu's and C. All the rest read, *So I do still, &c.*

Rof. Good my lord, what is your caufe of diftemper? you do ſurely bar the door upon your own liberty, if you deny your griefs to your friend.

Ham. Sir, I lack advancement.

Rof. How can that be, when you have the voice of the people himſelf for your ſucceſſion in Denmark?

Ham. Ay ſir, but *while the grafs grows*---the proverb is nothing muſty.

Enter the players with recorders.

Rof. the recorders, let me ſee one. To withdraw with you---why do you go about to recover the wind of me, as if you would drive me into a toil?

Guil. Oh my lord, if my duty be too bold, my love is unmanly.

Ham. I do not well underſtand that. Will you play upon this pipe?

Guil. My lord, I cannot.

Ham. I pray you.

Guil. Believe me, I cannot.

Ham. I do beſeech you.

Guil. I know no touch of it, my lord.

Ham. It is as eaſy as lying. Govern theſe ventages with

the
know
tery,
com
little
you
what
not

The fo's and R. read *freſhly* inſtead of *ſurely*.

Fo's, of.

So the qu's and C. All the reſt omit

So the qu's. The fo's and the reſt ſhould, *Enter one with a recorder*; and the reſt, to make what follows agree with

this direction, alter *Hamlet's* ſpeech thus, *Oh, the recorder, let me ſee; to withdraw,* &c. But unfortunately R. and the modern editors (except C.) having reſtored the reading of the qu's in *Hamlet's* ſpeech, have forgot to reſtore the direction in the qu's, with which it ſhould agree.

youſ

ACT III. SCENE VIII. 115

your " fingers " and thumb, give it breath with your mouth, and it will discourse most " eloquent-music. Look you, these are the stops.

Gull. But these cannot I command to any utterance of harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing ' you make of me; you would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note " to my compass; and there is much music, excellent voice in this little organ, yet cannot you make it " speak: ' 'sblood do you think I am easier to be play'd on than a pipe? Call me what instrument you will, " tho' you can fret me, you cannot play upon me. God bless you, fir.

Enter Polonius.

Pol. My lord, the queen would speak with you, and presently.

Ham. " Do you see yonder cloud, that's almost in shape of a camel?

Pol. " By th' mass and 'tis—like a camel indeed!

Ham. Methinks it is like a ' weasel.

* The fo's and R. read *finger*.

c The qu's read, *though you fret me not, &c.*

w The 1st q. and C. read, *and the number; the 2d and 3d, and the thumb.* We should be glad to know what C. understands by *the number*.

d The fo's and R. read, *Do you see that cloud, that's almost in shape like a camel?*

x Fo's and R. *excellent*.

e The 1st, 2d and 3d fo's read, *By th' Mass, and it's like a camel indeed; 4th f. and all after but C, By th' mass, and it's like a camel indeed. C. weasel for camel.*

y Y. reads, *you would make, &c.*

z So the qu's. The rest read *to the top of my compass.*

a The fo's and R. omit *speak*.

f P. reads *owls*, i. e. *blackbird*, followed by the rest, except C, who reads *camel*.

b So the qu's. The rest, *Why, do you think that I am easier to be play'd on, &c.*

Pol. It is ^a back'd like a ^b weasel,

Ham. Or like a whale.

Pol. Very like a whale.

Ham. Then † I will come to my mother by and by—
They fool me to the top of my bent,—I will come by
and by.

Pol. ^k I will say so.

Ham. By and by is easily said. Leave me, friends.
'Tis now the very witching time of night, [Exit,
When church-yards yawn, and hell itself ^l breathes out
Contagion to this world. Now could I drink hot blood,
^m And do such business as the day
Would quake to look on. Soft, now to my mother—
O heart, lose not thy nature; let not ever
The foul of *Nero* enter this firm bosom;
Let me be cruel, ⁿ not unnatural;
I will speak ^o daggers to her, but use none.
My tongue and soul in this be hypocrites;
^p How in my words ^q soever she be shent,
^r To give them seals, never my soul consent! [Exit.

^g So the 1st q. and all the fo's and C. 3d q. *breathes*.
The 2d and 3d qu's, P. and all after, ^m The qu's read, *And do such business*
black. as the bitter day. From whence W. con-

^h C. *came* for *weasel*.

ⁱ So the qu's. The rest, *will I*.

^k In the qu's and P.'s q. this speech
of *Polonius* is made a part of *Hamlet's*;
and the words, *Leave me, friends*, insert-
ed before it, as follows;

—*I will come by and by, Leave me,*
friends. I will say so. By and by is easily
said. 'Tis now the very witching time,
&c.

^l The 1st and 2d qu's read *breathes*.
S. takes no notice of the reading of the

ⁿ The qu's read, *And do such business*
as the bitter day. From whence W. con-
jectures that we should read, *hotter day*;
and Heath, *bitter's day*.

^o J. before *not* inserts *but*.

^p The 1st and 2d qu's read *dagger*.
S. takes no notice of the reading of the
3d, viz. *daggers*.

^q These two lines are omitted by R.
and H.

^r First and 2d qu's, *soever*. So S.
but gives not the reading of 3d, *soever*.

^s To give them seals—] i. e. put them
in execution. W.

SCENE

• SCENE IX.

Enter King, Rosincraus and Guildenstern.

King. I like him not, nor stands it safe with us
To let his madness ^a range. Therefore, prepare you;
I your commission will forthwith dispatch,
And he to *England* shall along with you.
The terms of our estate may not endure
Hazard ^b so near us, as doth hourly grow
Out of his ^c brows.

Guil. We will ^d ourselves provide;
Most holy and religious fear it is
To keep those many, ^e many bodies safe,
That live and feed upon your majesty.

Ref. The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from 'noyance; but much more,
That spirit ^f upon whose ^g weal ^h depend and rest
The lives of many. The ⁱ cease of majesty
Dies not alone, but like a gulf doth draw

^a This is called Scene VIII. in *N*.
and *J*.

^c *P.* alters this to *rage*.

^b The *fo*'s and *R.* read *so dangerous*,

^w Instead of *brows*: the *fo*'s, *R. P.*
W. and *J.* read *lanacies*; *T. H.* and *C.*
lives.

^x *P.* inverts these two words to, *pre-
vide ourselves*; and is followed by
after-editors, except *C.*

^y The *ad*, *3d* and *4th fo*'s, *R. P.*
and *H.* read but *one many*.

^z *P.* alters *upon* to *on*, followed by all
but *C.*

^a The *fo*'s and *R.* read *spirit* instead
of *weal*.

^b All but *H.* and *C.* read *depende* and

^c The *qu*'s read *ceffe*; *P.* *decease*.

And oft 'tis seen, the wicked prize itself
 Buys out the law; but 'tis not so above:
 There, is no shuffling; there, the action lies
 In his true nature,² and we ourselves compell'd,
 Ev'n to the teeth and forehead of our faults,
 To give in evidence. What then? what rests?
 Try what repentance can. What can it not?
^a Yet what can it, when one cannot repent?
 O wretched state! oh bosom, black as death!
 O limed soul, that, struggling to be free,
 Art more engaged! Help, angels! make assay!
 Bow, stubborn knees; and, heart with strings of steel,
 Be soft as sinews of the new-born babe!
 All may be well. ^b *The king retires and kneels.*

• S C E N E X.

Enter Hamlet.

Ham. ^d Now might I do it---but now ^e he is praying---
 And now I'll do 't---and so ^e he goes to heaven;
 And so am I ^f reveng'd? that would be scann'd.

² P. and H. omit *and*.

³ H. reads, *For what can aught, &c.*
 W. reads, *For what am I when one can
 but repent?*

^b No direction in qu's or fo's.

^c This is called Secus. HE. in W. and
 J.

^d So the qu's (and much better than
 the fo's and all other editions, which
 read, *Now might I do it flat, now he is
 praying, &c.*) We have here the sudden
 starts of mind of one intent on doing a
 business of this nature more naturally

expressed, *Now might I do it, while he's
 alone;—No, but he is praying now, which
 strikes it an improper time.—Nevertheless
 I'll do it; his prayers sho'n't protect him.
 —But if I kill him now he is praying, he
 goes to heaven.—And so am I reveng'd,*
 &c.

^e Qu's, *a for he.*

^f The 1st and 2d qu's read *revenge;*
 W. fo S; but he does not give us the
 reading which is in the 3d q. *viz. re-
 veng'd.*

A villain

A villain kills my father, and for that
 I, his ^g-sole son, do this same villain send
 To heav'n. ^h Oh this is ⁱ hire and salary, not revenge.
^k He took my father grossly, full of bread,
 With all his crimes broad blown, ^l as ^m flush as *May*;
 And how his audit stands, who knows, save heav'n?
 But in our circumstance and course of thought,
 'Tis heavy with him. ⁿ And am I then reveng'd,
 To take him in the purging of his soul,
 When he is fit and season'd for his passage? ---^o No.
 Up, sword, and know thou a more horrid ^p hent;
 When he is ^q drunk, asleep, or in his rage,
 Or in th' incestuous ^r pleasure of his bed,
^s At game, a swearing, or about some act
 That has no relish of salvation in 't;
 Then trip him, that his ^t heels may kick at heav'n;
 And that his soul may be as damn'd and black
 As hell, whereto it goes. My mother stays:
 This physic but prolongs thy sickly days. [Exit.

^u *The king rises and comes forward.*

King. My words fly up, my thoughts remain below;
 Words, without thoughts, never to heaven go. [Exit.

^g The fo's read *soul*, which *W.* alters him but *C.*
 so *sal'n.* ^p *Hent*, i. e. hold, seizure. So the
 qu's and fo's, (except the last f. which
 which reads *bent*, followed by *T. H.* and
W.) *R.* and *P.* read *time*. *C.* *hint*.
^h Qu's and *C.* *W*ly for *Ob.* ^q *J.* reads *drunk-asleep*.
ⁱ Instead of *hire and salary* the qu's ^r *C.* *pleasures*.
 read *base and filthy.* ^s So the qu's. The rest read, *at gam-*
ing, swearing, &c.
^k Qu's, *a* for *be.* ^t The 2d and 3d qu's read *best*.
^l Instead of *as*, *W.* reads *and.* ^u This direction first put in by *T.*
^m The fo's and *R.* read *fresh.*
ⁿ *P.* and all after him, but *C.* omit *And.*
^o *No* is omitted by *P.* and all after

SCENE XI.

The Queen's Apartment.

Enter Queen and Polonius.

Pol. † He will come strait; look, you lay home to him;
Tell him, his pranks have been too broad to bear with;
And that your Grace hath screen'd, and stood between
Much heat and him. I'll ‡ silence me even here;
Pray you, be round § with him.

‡ *Ham.* [*within*] Mother, mother, mother.---

Queen. I'll ° warrant you, fear me not.

‡ Withdraw, I hear him coming:

° [*Polonius hides himself behind the arras,*

Enter Hamlet,

Ham. Now, mother, what's the matter?

Queen. *Hamlet*, thou hast thy father much offended.

Ham. Mother, you have my father much offended.

Queen. Come, come, you answer with an idle tongue.

Ham. † Go, go, you question with a ‡ wicked tongue.

† This is Scene X. in *W.* and *J.*

‡ The scene first described by *R.*

‡ *Qu's*, *A* for *He*.

‡ *H.* reads *scence*, i. e. *cover* or *secure*;

followed by *W.*

‡ The words *with him* are omitted by the *qu's*, *P.* and *C.*

‡ This speech of *Hamlet's* is omitted by the *qu's*, *P. H.* and *C.*

‡ The 1st and 2d *qu's* read *wait*: so does *S.* but neglects giving the reading

of the 3d *qu.* *warrant*.

‡ *H.* reads *you* before *withdraw*; and divides the verse in the following manner;

Queen. I'll warrant you.

Fear me not: you withdraw, I bear him coming.

‡ This direction first given by *R.*

‡ The 3d and 4th *fo's* read, *Come, go, &c.*

‡ The *fo's* and *R.* read, *idle for wicked.*

Queen,

Queen. Why, how now, *Hamlet*?

Ham. What's the matter now?

Queen. Have you forgot me?

Ham. No, by the rood, not so:

^b You are the queen, your husband's brother's wife;

And, would it were not so, you are my mother.

Queen. Nay, then I'll set those to you that can speak.

Ham. Come, come, and sit you down; you shall not budge.

You go not, till I set ¹ you up a glass

Where you may see the ^k inmost part of you.

Queen. What wilt thou do? thou wilt not murder me?

^l Help, ^m ho!

Pol. What ⁿ ho, help! ^a [*Behind the arras.*]

Ham. How now, a rat? Dead for a ducat, dead.

Pol. Oh, I am slain. [*Hamlet kills Polonius.*]

Queen. Oh me, ^o what hast thou done?

Ham. Nay, I know not: is it the king?

Queen. Oh, what a rash and bloody deed is this!

Ham. A bloody deed; almost as bad, good mother,

As kill a king and marry with his brother.

Queen. As ^p kill a king?

Ham. Ay, lady, it was my word.

Thou wretched, rash, intruding fool, farewell; [*To Polon.*]

^b The fo's, R. T. W. and J. read, *You are the queen, your husband's brother's wife,* ¹ The fo's and R. read, *Help, help, ho.*
^m First and 2d qu's, *how.*

ⁿ First put in by R. ^o The 3d f. omits *what.*
^p The 2d, 3d and 4th fo's and R. read

^k The qu's read *most* instead of *in-* ^{kill'd.}
^l *my.*

I took thee for thy ¹ better; ~~take~~ thy fortune;
 Thou find'st, to be too busy, is some danger.
 Leave wringing of your hands; ~~peace~~; sit you down.
 And let me wring your heart, for so I shall,
 If it be made of penetrable stuff;
 If damned custom have not braz'd it so,
 That it ² be proof and bulwark against sense.

Queen. What have I done, that thou dar'st wag thy tongue
 In noise so rude against me?

Ham. Such an act,
 That blurs the grace and blush of modesty;
 Calls virtue hypocrite; takes off the rose
 From the fair forehead of an innocent love,
 And ³ sets a blister there; makes marriage vows
 As false as dicers' oaths. Oh such a deed,
 As from the body of ⁴ contraction plucks
 The very soul, and sweet religion makes
 A rhapsody of words. Heav'n's face doth glow
⁵ O'er this solidity and compound mass,
 With ⁶ heated visage, ⁷ as against the doom;
⁸ Is thought-sick, at the act.

Queen. Ay me! what act,

¹ So the qu's, P. and C. All the rest read *better*.

² So the qu's and C; the rest, *is*.

³ The fo's, R. and Y. *makes* for *sets*.

⁴ i. e. *contract*, solemn obligation.

⁵ The fo's, R. T. H. J. and C. read *yea* instead of *o'er*.

⁶ So the qu's; all the rest *triffling*.

⁷ W. reads *and as 'gainst*, &c.

⁸ P. reads *'Tis*. Here seems no need of altering the old qu's: they are sense already if rightly pointed. *Heav'n glows upon the earth with beated (angry) visage, as against the doom; (heaven) is thought-sick at the act.*

^a That roars so loud, and thunders in the ^a index ?

Ham. Look here upon this picture, and on this,
The counterfeit presentment of two brothers :
See, what a grace ^b was seated on ^c this brow ;
Hyperion's curls ; the front of *Jove* himself ;
An eye, like *Mars*, to threaten ^d and command ;
A station, like the herald *Mercury*
^e New-lighted ^f on a heaven-kissing-hill ;
A combination, and ^g a form indeed,
Where ev'ry god did seem to set his seal,
To give the world assurance of a man.
This *was* your husband, --- Look you now what follows,
Here *is* your husband, like a mildew'd ^h ear,
Blasting his wholesome ⁱ brother. Have you eyes ?
Could you on this fair mountain leave to feed,
And batten on this moor ? ha ? have you eyes ?
You cannot call it *love* ; for, at your age,
The hey-day in the blood is tame, it's humble,
And waits upon the judgment ; and what judgment
Would step from this to this ? *Sense furc you have,*

^a The qu's give this line to *Hamlet* ; as does *W.* after altering it as follows,
That roars so loud, it thunders in the index.—

^b The *index* used formerly to be placed at the beginning of a book, not at the end, as now : so that it signifies *prologue* or *beginning*. *Canons*, p. 118.

^c Second, 3d and 4th fo's omit *was*.

^d The 2d and 3d-qu's, the fo's and R, read, *his*.

^e So the qu's and C. All the rest read or instead of *and*.

^f The 2d, 3d and 4th fo's, and Rowe, read, *New lighted, &c.*

^g The qu's read, *on a heaven, a kissing hill*.

^h The 2d and 3d qu's omit *a*.

ⁱ The 2d f. reads *dear* ; the 3d and 4th, *dear*.

^j The fo's read *breast* instead of *breast*.

*Else could you not have ^k motion ; but, sure, that sense
Is apoplex'd, for madness would not err ;
Nor sense to ecstasy was ne'er so thrall'd,
But it reserv'd some quantity of choice
To serve in such a difference ^l.--- What devil was ^t,
That thus hath cozen'd you at ^m hoodman-blind ?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling fans all.
Or but a sickly part of one true sense,
Could not so mope.*

O shame ! where is thy bluff ? Rebellious ⁿ hell,
If thou canst ^o mutiny in a matron's bones,
To flaming youth let virtue be as wax
And melt in her own fire. Proclaim no shame,
When the compulsive ^p ardour gives the charge ;
Since frost itself as actively doth burn
^q And reason ^r panders will.

Queen. O Hamlet, speak no more.

^s Thou turn'st mine eyes into my very soul,
And there I see such black and grain'd spots,
As will not leave their tinct.

^k *W.* says that, *Motion depends so little upon sense, that the greatest part of motion in the universe, is amongst bodies devoid of sense : therefore motion is improper, and we should read notion, i. e. intellect, reason, &c.* But why may not *motion* here signify the power of moving one's self as one pleases, or *self-motion*, and then it is necessary it should be accompanied by both *sense* and *will*.

^l What is in italic is omitted in the fo's, R, P, and H.

^k *Qu's, bodman blind.*

^l *H.* puts *beat* instead of *bell*.

^o The qu's, fo's and C. read *mutine*.

^p The qu's, fo's and R. read *ardure*.

^q The fo's and R. read *As* instead of *And*.

^r The qu's and P. read *pardons*.

^s The qu's read,

*Thou turn'st my very eyes into my soul
And there I see such black and greev'd
spots*

As will leave there their tin't.

Ham.

Ham. Nay, but to live
In the rank sweat of an incestuous bed,
Stew'd in corruption, honying and making love
Over the nasty sty!

Queen. O speak ^u to me no more,
These words like daggers enter in my ears,
No more, sweet *Hamlet*.

Ham. A murderer, and a villain!
A slave, that is not twentieth part the ^v tythe
Of your precedent lord. A ^x vice of kings;
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole
And put it in his pocket.

^y *Queen.* ^z No more.

Enter Ghost.

Ham. ^a A king of shreds and patches---
Save me, and hover o'er me with your wings, [^b *Starting up.*
You heavenly guards! What would your gracious figure?

Queen. Alas, he's mad—

Ham. Do you not come your tardy son to chide,
That, laps'd in time and passion, let's go by

^t The 1st q. reads *inseamed*; the fo's, *enfeamed*; i. e. *groß, fülßam, swiniß.* *Seam* is properly the *fat* or *grease* of a *hog*; derived from *selum*, or *seuum*; which words *Isidore* brings à *sue*.

^u These words *to me* are in the qu's, fo's and R. P. drops them (for the sake of the measure, probably) and they are not restor'd by the after-editors, till C.

^w The qu's read *tyth*.

^x By a *vice* is meant that buffoon character, that used to play the fool in old plays. T.

^y This speech of the queen's is omitted by the 2d and 3d qu's and P.

^z H. reads *Ob! no more*.

^a *A king of shreds and patches.*] This is said, pursuing the idea of the *vice of kings*. The *vice* was dressed as a fool, in a coat of party-coloured patches. J.

^b Put in by R.

Th' important acting of your dread command?
O say!

Ghost. Do not forget. This visitation
Is but to whet thy almost blunted purpose.
But look! amazement on thy mother sits;
O step between her and her fighting soul!
Conceit in weakest bodies strongest works.
Speak to her, *Hamlet*.

Ham. How is it with you, lady?

Queen. Alas! how is't with you?
That you^d do bend your eye on vacancy,
And with^e th' incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep,
And, as the sleeping foldiers in th' alarm,
Your^f bedded^g hairs, like life in^h excrements,
ⁱ Start up, andⁱ stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

Ham. On him! on him!—Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable. Do not look^k upon me,
Lest with this piteous action you convert
My stern effects; then what^l I have to do,
Will want true colour; tears, perchance, for blood.

^c The 2d and 3d qu's read *figging*.

^d So the qu's. The 1st f. had omitted *do*; the 2d f. to make up the verse, supplies *thus* before *you*, instead of *do* after *you*; and is followed by the rest.

^e The 1st f. reads *their corporal*, &c. The fo's and R. read *the corporal*.

^f The 2d and 3d qu's, read *beaded*.

^g The qu's, fo's, and C. read *hair*.

^h The hairs are excrementitious, that is without life or sensation: yet those very hairs, as if they had life, start up, &c. P.

ⁱ The 2d and 3d qu's and C. read *starts* and *stands*.

^k P. alters *upon* to *on*: so all after him, but C.

^l The 3d and 4th fo's read *have I*.

Queen.

cen. To whom do you speak this?

m. Do you see nothing there? [*Pointing to the Ghost.*]

cen. Nothing at all; yet all that is 'I see.

m. Nor did you nothing hear?

cen. No, nothing but ourselves.

m. Why, look you there! Look how it steals away!

Uther in his habit as he 'liv'd!

where he goes even now out at the portal. [*Ex. Ghost.*]

cen. This is the very coinage of your brain,
bodiless creation ecstasy

cunning in.

m. ° Ecstasy?

pulse, as yours, doth temperately keep time,

nakes as healthful music. It is not madness

I have utter'd; bring me to the test,

I the matter will re-word; which madness

d gambol from. Mother, for love of grace,

ot ° that flattering unctiōn to your soul,

not your trespass, but my madness, speaks:

l but skin and film the ulcerous place;

t rank corruption, ° mining all within,

s unseen. Confess yourself to heaven;

it what's past, avoid what is to come;

lo not spread the compost ° on the weeds

ake them ° ranker. Forgive me this my virtue;

cen. is the 2d and 3d qu's insert

° The 3d q. reads *this*; the fo's and R. a.

° ad q. reads *hves*.

° The 3d and 4th fo's, R. and P. read *running*.

is word *Ecstasy* is omitted by the

° The fo's read *or*.

° reads *What ecstasy?* followed

° Fo's, *rank*.

er him.

l and ad qu's omit *I*.

For, in the fatness of ^u these purisy times,
Virtue itself of vice must pardon beg,
Yea, curb and wooe for leave to do ^x it good.

Queen. Oh! *Hamlet*, thou hast cleft my heart in twain.

Ham. O, throw away the worser part of it,
And ^y live the purer with the other half.
Good night; but go not to my uncle's bed,
Assume a virtue if you have it not.

^z *That monster custom, who all sense doth eat
Of habits, ^a devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a frock, or livery,
That aptly is put on. ^b Refrain to-night;
And that shall lend a kind of easiness
To the next abstinence; the next, more easy;
For use ^c almost can change the stamp of nature,
^d And either master the devil, or throw him out
With wondrous potency. Once more, good night!
And when you are desirous to be blest,
I'll blessing beg of you. — For this same lord,*

^e [*Pointing to Polonius.*]

I do repent: ^f but heav'n hath pleas'd it so,

^u The 1st f. reads *this*.

^w From *courber* Fr. to *hamp*. H.

^x The qu's, fo's and R. read *him*.

^y The qu's read *leave*.

^z What is in italic is not in the fo's.

^a T. reads *evil* from Dr. *Thirby's* conjecture; followed by H. W. and C.

^b The 1st and 2d qu's read, *so refrain*.

^c R. and all after but C. *can almost*.

^d The 1st q. reads, *And either the de-*

vil, &c. The 2d and 3d, and R. read, *And master the devil, &c.* P. and the rest, *And master even the devil, &c.* But the 1st q. supplies the word *either*, a more proper one than *even*, in this place.

^e Put in by R.

^f H. alters this to, *but the heav'ns have pleas'd it so, &c.* to make it agree with their *scourge, &c.* (followed by J. omitting *the*). But perhaps *heav'n* may be taken as a noun of multitude, q. d. *the powers of heav'n*.

† To punish me with this, and this with me,
 That I must be their scourge and minister.
 I will bestow him, and will answer well
 The death I gave him. So, again good night!
 I must be cruel, only to be kind;

‡ Thus bad begins, and worse remains behind.

§ *One word more, good lady.*

Queen. What shall I do!

Ham. Not this, by no means, that I bid you do.
 Let the † bloat king tempt you again to bed;
 Pinch wanton on your cheek; call you his mouse;
 And let him, for a pair of reechy kisses,
 Or padding in your neck with his damn'd fingers,
 Make you to † ravel all this matter out,
 That I essentially am not in madnéss,
 But mad in craft. 'Twere good you let him know,
 For who that's but a queen, fair, sober, wife,
 Would from a paddock, from a bat, a † gibbe,
 Such dear concernings hide? Who would do so?
 No, in despite of sense and secrecy,

† *H.* reads, *To punish him with me, and me with this.* *F.* aims to read after him, but puts in his text, *To punish this with me; &c.* and tells us this is *H.*'s reading.

‡ The 1st and 2d qu's read *this*; so *S*; but takes no notice of the reading of the 3d, viz. *ibus*.

§ The words in *italic*, which are in the qu's, are omitted by all the other editions but *C.* none of them taking notice that there is any such reading,

though the words seem necessary, as they introduce the following question of the queen, *What shall I do?* *C.* reads, *Hark, one word, &c.*

† The qu's read *blow*; the fo's and *R.* *blunt*; *P. T.* and *H.* *fond*; *W. J.* and *C.* *blat*.

‡ The 1st and 2d qu's read, *rosell*. So *S*; but gives not the reading of 3d, *rosell*.

§ Qu's and *C.* *gib*.

Unpeg the basket on the house's top,
 Let the birds fly, and, like the famous ape,
 To try conclusions, in the basket creep;
 And break your own neck down.

Queen. Be thou assur'd, if words be made of breath.
 And breath of life, I have no life to breathe
 What thou hast said to me.

Ham. I must to *England*, you know that.

Queen. Alack, I had forgot; 'tis so concluded on.

Ham. ⁿ *There's letters seal'd; and my two school-fellows,
 Whom I will trust as I will adders fang'd,
 They bear the mandate; they must sweep my way,
 And marshal me to knavery. Let it work.
 For 'tis the sport to have the engineer
 Hoist with his own petar; and 't shall go hard
 But I will delve one yard below their mines,
 And blow them at the moon. O, 'tis most sweet,
 When in one line two crafts directly meet.*

This man shall fet me packing.

I'll lug the guts into the neighbour room.

Mother, good night. — Indeed, this counsellor

Is now most still, most secret, and most grave,

Who was ° in life. a ^p most foolish, prating knave.

Come, fir, to draw toward an end with you.

Good night, mother. [*Exit Hamlet, ^q tugging in Polonius.*]

ⁿ The verses in italic are omitted by *ing J.* omits.

the *sq's*. *L.* tells us here are *ten verses*
 added out of the old edition: I can make
 but *nine* of them.

^p So the *qu's*; all the rest omit *most*.

^q No mention in *qu's* of *tugging in*
 Pol. H. *Evans*, Hamlet *tugging out* Po-
 lonius.

° The 3d *q.* reads *in*. This read-

A C T IV.

S C E N E I.

* *A royal Apartment.*

Enter King and Queen, with Rosencraus and Guildenstern.

King.

THERE's ^b matter in these sighs; these profound heaves
You must translate; 'tis fit we understand them.
Where is your son?

Queen. ^c Bestow this piece on us a little while.

[*To Rosencraus and Guildenstern, who go out.*]

Ah, ^d mine own lord, what have I seen to-night!

King. What, *Gertrude*? How does *Hamlet*?

Queen. Mad as the ^e sea and wind, when both contend
Which is the mightier; in his lawless fit,
Behind the arras hearing something stir,
^f Whips out his rapier, cries, A rat, a rat!
And in ^g this brainish apprehension kills
The unseen good old man.

^a The scene first described by *R.*

^c So the qu's and *C*; the rest *sees*.

^b Fo's and *R. matters*.

^f So the qu's and *C*. The fo's and

^c The fo's, *R. P.* and *H.* omit this line, and do not make *Rof.* and *Guild:* to enter with the king and queen.

R. He whips his rapier out, and cries, A rat, a rat. P. and the rest, He whips his rapier out, and cries, A rat!

^d So the qu's; the rest, *my good lord,*

^g The fo's, *R. P.* and *H. bis.*

King. O heavy deed!

It had been so with us had we been there,
His liberty is full of threats to all,
To you yourself, to us, to every one.
Alas! how shall this bloody deed be answer'd?
It will be laid to us, whose providence
Should have kept short, restrain'd, and out of haunt,
This mad young man. But so much was our love,
We would not understand what was most fit;
But, like the owner of a foul disease,
To keep it from divulging, ^h let it feed
Ev'n on the pith of life. Where is he gone?

Queen. To draw apart the body he hath kill'd,
O'er whom his very madness, like some ore
Among a mineral of metals base,
Shews itself pure. ⁱ He weeps for what is done.

King. ^k O *Gertrude*, come away.
The sun no sooner shall the mountains touch,
But we will ship him hence; and this ^l vile deed
We must, with all our majesty and skill,
Both countenance and excuse. Ho! *Guildestern!*

Enter Rosencraus and Guildestern.

Friends both, go join ^m you with some further aid:
Hamlet in madness hath *Polonius* slain,
And from his mother's ⁿ closet hath he ^o dragg'd him.

^h The fo's, R. and P.'s quarto, read,
lets.

ⁱ Qu's, *a f r be.*

^k The 2d and 3d qu's omits *Q.*

^l Three 1st fo's, *vilce.*

^m Instead of *you with*, the 3d q. reads
with you.

ⁿ The 1st f. reads *closets.*

^o First q. *drag'd.*

ACT IV. SCENE I. 135

Go seek him out, speak fair, and bring the body
Into the chapel. † I pray you, haste in this.

‡ [Exeunt Rosencraus and Guildenstern.]

Come, Gertrude, we'll call up our wisest friends,
And let them know both what we mean to do,
And what's untimely done. [† For, baply, slander]
*Whose whisper o'er the world's diameter,
As level as the cannon to his blank,
Transports † its poison'd shot; may miss our name,
And hit the woundleſs air.—O come away;
My foul is full of discord and dismay.*

[Exeunt.]

SCENE II.

Enter Hamlet.

† Ham. Safely stow'd — But † soft, what noise? Who calls
on Hamlet? — O here they come.

Enter Rosencraus and Guildenstern.

Ros. What have you done, my lord, with the dead body?

‡ P. omits I, followed by the editors after, except C. rest read (bating that C. adds, with qu's, [but soft])

‡ This direction not in qu's. Ham. Safely stowed.

† These between the hooks are conjectural words, added by T. which, with the rest in italic, are not in fo's, R. P. Gentleman within. Hamlet! Lord Hamlet!

and H. C. reads So for For. Ham. What noise? who calls on Hamlet?

‡ Qu's and C. his. Oh here they come.

† So the qu's; the fo's and all the † The 2d and 3d qu's read softly.

Ham. * Compound it with dust, whereto 'tis kin.

Rof. Tell us where 'tis, that we may take it thence,
And bear it to the chapel.

Ham. Do not believe it.

Rof. Believe what ?

Ham. That I can keep your counsel, and not mine own,
Besides, to be demanded of a sponge, what replication should
be made by the son of a king ?

Rof. Take you me for a sponge, my lord ?

Ham. Ay, sir, that fokes up the king's countenance, his
rewards, his authorities. But such officers do the king best
service in the end ; he keeps them, like an * ape, in the
corner of his jaw ; first mouth'd, to be last swallow'd. When
he needs what you have glean'd, it is but squeezing you, and,
sponge, you shall be dry again.

Rof. I understand you not, my lord.

Ham. I am glad of it ; a knavish speech sleeps in a foolish
ear.

Rof. My lord, you must tell us where the body is, and go
with us to the king.

* So the 1st q. According to this edition, *Hamlet*, instead of answering the question of *Rosencrans* about the dead body, bids them *compound it with dust, &c.* So also he gives no direct answer to *Rosencrans* when he repeats the enquiry. If *Shakespeare* did not design *Hamlet* to speak an untruth here, this must be the right reading ; for he had not *compounded it with dust*, i. e. *buried it*, but laid it upon the stairs to the lobby, as we read

afterwards. All other editions read *Compounded*.

* The qu's read *apple*, followed by *P* ; *T. W. F.* and *H.* reads *ape*, and gives the following note,

It is the way of monkeys in eating to throw that part of their food which they take up first into a pouch they are provided with on the side of their jaw, and there they keep it till they have done with the rest.

Ham.

ACT IV. . SCENE III.

137

Ham. ¹ The body is with the king, but the king is not with the body. The king is ² a thing.

Guil. ² A thing, my lord?

Ham. ³ Of nothing. Bring me to him, ⁴ *Hide fox, and all after.* [Exeunt,

SCENE III.

Enter King.

King. I have sent to seek him, and to find the body, How dang'rous is it, that this man goes loose! Yet must not we put the strong law on him; He's lov'd of the distracted multitude, Who like not in their judgment, but their eyes: And where 'tis so, th' offender's scourge is ^c weigh'd, But ^d never the offence, To bear all smooth ^e even, This sudden sending him away must seem Deliberate pause. Diseases, desp'rate grown,

¹ *The body is with the king, &c.]* This answer I do not comprehend. Perhaps it should be. *The body is not with the king, for the king is not with the body.* *J.* Answer. The body, being in the palace, might be said to be with the king; though the king, not being in the same room with the body, was not with the body.

² *H.* reads *nothing.*

³ *Of nothing.]* Should it not be read *Or nothing?* When the courtiers remark, that *Hamlet* has contemptuously called the king a *thing*, *Hamlet* defends him-

self by observing, that the king must be a *thing*, or *nothing.* *J.* *H.* reads, *A thing or nothing bring me to him, &c.*

^b These words in italic are not in the qu's.

There is a play among children called, *Hide fox, and all after.* *H.*

^c First and 2d qu's, *weighed*; 3d q. *weigh'd.*

^d The 1st and 2d fo's read *nearer*; the 3d and 4th, *nearer.*

^e *P.* drops these words, *and even*; followed by *T. H.* and *W.*

By

By desperate appliance are reliev'd,
Or not at all.

Enter Rosencraus.

How now? what hath befallen?

Ros. Where the dead body is bestow'd, my lord,
We cannot get from him.

King. But where is he?

Ros. Without, my lord, guarded to know your pleasure.

King. Bring him before us.

Ros. ^f Ho, ^g *Guildestern!* bring in ^h my lord.

Enter Hamlet and Guildestern.

King. Now, *Hamlet*, where's *Polonius*?

Ham. At supper.

King. At supper? where?

Ham. Not where he eats, but where ⁱ he is eaten; a certain convocation of ^k politique worms are ^l e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ^m ourselves for maggots. Your fat king and your lean beggar is but variable service, ⁿ two dishes ^o but to one table. That's the end.

^p *King.* *Alas, alas!*

Ham. *A man may eat fish with the worm that hath eat of a king, ^q and eat of the fish that hath fed of that worm.*

King. What dost thou mean by this?

^f *Guildestern* is omitted in the qu's and C.

^g First q. *How*.

^h The qu's read, the *lord*.

ⁱ First and 2d qu's, *a* for *be*.

^k *Politique* is omitted in the fo's and

R.

^l P. and H. omit *e'en*.

^m The 1st f. reads, *ourselfe*.

ⁿ The 1st f. *to*.

^o P. and H. omit *but*.

^p These two speeches in italic are omitted in the fo's and R.

^q So the 1st q; the 2d and 3d, T. W. and J. omit *and*.

Ham.

f Every catch?

Ham. Nothing, but to show you how a king may go a progress through the ' guts of a beggar,

King. Where is *Polonius* ?

Ham. In heaven; send thither to see. If your messenger find him not there, seek him i' th' other place yourself. But indeed, if you find him not ' within this month, you shall nose him as you go up the stairs into the lobby,

King. Go seek him there,

Ham. ' He will stay till you come,

King. ' *Hamlet*, this deed, for thine especial safety, Which we do tender, as we dearly grieve For that which thou hast done, must send thee hence ' *With fiery quickness*; ' therefore prepare thyself; The bark is ready, and the wind at ' help, Th' associates tend, and every thing ' is bent For *England*.

Ham. For *England* ?

King. Ay, *Hamlet*.

Ham. Good.

King. So is it, if thou knew'st our purposes.

Ham. I see a cherub, that sees ' them. But come. For *England*! Farewel, dear mother.

King. Thy loving father, *Hamlet*.

Ham. My mother. Father and mother is man and wife;

' The 2d, 3d and 4th fo's and R. read *gut*.

' The fo's, R. P. and H. omit *with-*
in.

' Qu's, *a* for *be*.

' The fo's and R. read,

' *Hamlet*, *this deed* of thine, for thine *espe-*
cial safety, &c.

' These words in italic are not in the qu's.

' P. and H. read *then* instead of *there-*
fore.

' J. proposes *belm* instead of *help*.

' The fo's and R. read *at best*.

' The fo's read *him*.

man and wife is one flesh; ^b so, my mother. Come, for
England. [Exit.

King. Follow him at foot. Tempt him with speed aboard;
Delay it not, I'll have him hence to-night.
Away, for every thing is seal'd and done
That else leans on th' affair. Pray you, make haste.

^c *Exeunt Rosencraus and Guildenstern,*
And, *England,* if my love thou hold'st at aught,
As my great pow'r thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the *Danish* sword, and thy free awe
Pays homage to us; thou may'st not coldly ^d set
Our sovereign process, which imports at full,
By letters ^e congruing to that effect,
The present death of *Hamlet.* Do it, *England:*
For like the hectic in my blood he rages,
And thou must cure me; 'till I know 'tis done,
How-e'er my haps, ^f my joys will ne'er begin.

^b All but the 1st and 2d qu's and C. read *and so.* termination of a scene, should, according to our author's custom, be rhymed; and that perhaps he wrote

^c This direction T's.

^d P.'s duodecimo reads *let*, i. e. *retard.* H. J. and C. read *set by.* *Howe'er my hopes, my joys are not begun. Heath* suspects the poet might write,

^e So the qu's, P. T. H. W. and C. (Rev. p. 544.)

The fo's, R. and J. read *conjuring.* *Howe'er 't may hap, my joys shall ne'er be-*

^f The fo's and R. read, *my joys were ne'er begun.* J. thinks this, being the *gin.*

SCENE

SCENE IV.

^g *A Camp, on the Frontiers of Denmark.*

Enter Fortinbras, with an Army.

For. Go, captain, ^h from me greet the *Danish* king,
Tell him that, by his licence, *Fortinbras*
ⁱ Craves the conveyance of a promis'd march
Over ^k his ^l kingdom. You know the randevous.
If that his majesty would ought with us,
We shall express our duty in his eye,
And let him know so.

Capt. I will do't, my lord.

For. Go ^m softly on. ⁿ [*Exit Fortinbras, with the army.*

^o *Enter Hamlet, Rosencraus, &c.*

Ham. Good fir, whose powers are these?

Capt. ^p They are of *Norway*, fir.

Ham. How ^q purpos'd, fir, I pray you.

Capt. ^r Against some part of *Poland*.

^g No description till *R.* who puts, *A Camp; on the frontiers of Denmark*, is added by *T.*

^h The 2d, 3d and 4th fo's and *R.* read, *from me to the Danish king*.

ⁱ So the qu's; all the rest, *claims*.

^k *R.*'s octavo reads *this*.

^l *P.* alters *kingdom* to *realm*; followed by the after-Editors except *C.*

^m The fo's read *softly*.

ⁿ No direction in qu's.

^o All that follows of this scene is omitted in the fo's.

^p The 2d q. reads *They*; so does *S.* but neglects giving the reading of the 3d q. *They*.

^q The 2d and 3d qu's and *R.* read *purpos'd*.

^r *C.* reads, *Sir, against, &c.*

Ham.

Ham. Who commands them, fir ?

Capt. The nephew ^a of old *Norway*, *Fertinbras*.

Ham. Goes it against the main of *Poland*, fir,
Or for some frontier ?

Capt. Truly to speak ^b, and with no addition,
We go to gain a little patch of ground,
That hath in it no profit, but the name.
To pay five ducats — five — I would not farm it ;
Nor will it yield to *Norway* or the *Pole*,
A ranker rate, should it be ^c sold in fee.

Ham. Why then the *Polack* never will defend it.

Capt. ^d Yes, it is already garrison'd.

Ham. Two thousand souls, and ^e twenty thousand ducats,
Will not debate the question of this straw ;
This is th' imposthume of much wealth and peace,
That inward breaks, and shews no cause without
Why the man dies. I humbly thank you, fir.

Capt. God ^f b'w'ye, fir.

Ref. Will't please you go, my lord ?

Ham. I'll be with you ^g frait. Go a little before. [*Exeunt.*

Manet Hamlet.

How all occasions do inform against me,
And spur my dull revenge ! What is a man,
If his chief good, and market of his time
Be but to sleep and feed ? a beast, no more.

^a First and 3d qu's and C. to for of.

^b After speak P. adds it ; followed by
the after-editors except C. who adds Sir
after speak.

^c R. reads so instead of sold.

^d The 3d q. and R. read *my* instead
of *yes*. C. O *yes*

^e H. alters *twenty* to *many*.

^f Qu's, *buy* you.

^g P. and H. omit *fruits*

^h Not in qu's.

Sure he that made us with such large ^b discourse,
 Looking before and after, gave us not
 That capability and God-like reason
 To ^c fust in us unus'd, now whether it be
 Bestial oblivion, or some craven scruple
 Of thinking too precisely on th' event,
 A thought, which, quarter'd, hath but one part wisdom,
 And ever three parts coward, I do not know
 Why yet I live to say this thing's to do;
 Sith I have cause, and will, and strength, and means
 To do't. . . Examples, 'grofs as earth, exhort me;
 Witness this army of such ma's and charge,
 Led by a delicate and tender prince,
 Whose spirit, with divine ambition puff,
 Makes mouths at the invisible event;
 Exposing what is mortal and unsure
 To all that fortune, death, and danger dare,
 Ev'n for an egg-shell. ^d Rightly to be great,
 Is not to stir without great argument;
 But greatly to find quarrel in a straw,
 When honour's at the stake. How stand I then,
 That have a father kill'd, a mother stain'd,
 Excitements of my reason and my blood,
 And let all sleep? while, to my shame, I see
 The imminent death of twenty thousand men,
 That for a fantasy and trick of fame

^b *Discourse* is here taken for *compre-*
hension.

^d *P.* alters thus,

'Tis not to be great.

^c So the qu's, *J.* and *C.* The rest
read *rust*;

Never to stir without great argument, &c.
followed by *T. H.* and *W.*

Go to their graves like beds; fight for a ^c plot,
 Whereon the members cannot try the cause,
 Which is not tomb enough and continent
 To hide the slain. O, ^f from this time forth.
 My thoughts be bloody, or be nothing worth. [Exit.

S C E N E V.

^e A Palace.

^b Enter Queen and Horatio, with a Gentleman.

Queen. I will not speak with her.

¹ Gent. She is importunate,
 Indeed distract. Her mood will needs be pitied.

Queen. What would she have?

¹ Gent. She speaks much of her father; says, she hears,
 There's tricks i'th' world; and hems, and beats her heart;
 Spurns enviously at straws; speaks things in doubt,
 That carry but half sense. Her speech is nothing,
 Yet the unshaped use of it doth move
 The hearers to collection; they ^k yawn at it,
 And ^l botch the words up fit to their own thoughts;
 Which ^m as ⁿ her winks, and nods, and gestures yield them,

^c P. and H. read *spot*. Perhaps does not admit Horatio, and gives his speeches to the gentleman.

^f After O, P. adds *then*; followed by ⁱ These speeches in the fo's, R. and J. are given to Horatio.

^g Scene first described by R.

^k So the qu's; all the rest read *aim*.

^h The fo's, R. and J. make the queen and Horatio only enter, and give the ^l The 3d and 4th fo's and R.'s octavo read *verb*.

speeches of the gentleman to Horatio or ^m The 3d and 4th fo's read *at*.

the queen, as will be seen below. H. ⁿ The 2d and 3d qu's omit *her*.

Indeed

Indeed would make one think, ° there might be thought,

¶ Though nothing sure, yet much unhappily.

¶ *Hor.* 'Twere good she were spoken with, for she may strew
Dangerous conjectures in ill-breeding minds.

Let her come in:

Queen. To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss;
So full of artless jealousy is guilt,
It spills itself, in fearing to be spilt.

Enter Ophelia † *distracted.*

Oph. Where is the beauteous majesty of Denmark?

Queen. How now, Ophelia?

Oph. How should I your true love know from another one?
By his cockle hat and staff, and † his † sandal shoon †. [*singing.*

Queen. Alas, sweet lady; what imports this song?

Oph. Say you? Nay, pray you, mark.

He is dead and gone, lady, he is dead and gone;

° The 1st and 2^d fo's read, *there*
would be thought; the 3^d and 4th and R.
there would be thoughts.

¶ *The' nothing sure, yet much unhappily.*]
i. e. though her meaning cannot
be certainly collected, yet there is enough
to put a mischievous interpretation to it.
W.

¶ This speech, by the fo's and R. is
given to the queen; and by H. to the
gentleman, except the words *Let her come*
in, which he gives to the queen. *J.* joins
this speech to the foregoing, and makes
the whole *Horatio's*, except the words
Let her come in, which he gives to the
queen.

† The qu's omit *distracted*.

† After *and* the 3^d q. inserts *by*. Not
noted by S.

† The qu's, *sandal*.

¶ *By his cockle hat, &c.*] This is the
description of a pilgrim. While this
kind of devotion was in fashion, love-
intrigues were carried on under that
mask. Hence the old ballads and no-
vels made pilgrimages the subjects of
their plots. The cockle-shell hat was
one of the essential badges of this voca-
tion: for the chief places of devotion
being beyond sea, or on the coasts, the
pilgrims were accustomed to put cockle-
shells upon their hats, to denote the in-
tention or performance of their devo-
tion. *W.*

At his head a grass-green^w turf, at his heels a stone.

^z O ho!

Enter King.

Queen. Nay, but *Ophelia*—

Oph. Pray you, mark.

White ^y his *sbroud* as the mountain snow.

Queen. Alas, look here, my lord.

Oph. *Larded* ^z all with sweet flowers:

Which ^a bewept to the ^b ground did ^c not go

With true-love ^d showers.

King. How do you, pretty lady?

Oph. Well, ^e God 'eld you! They say the owl was a baker's daughter. Lord, we know what we are, but ^f know not what we may be. God be at your table!

King. Conceit upon her father.

Oph. ^g Pray let's have no words of this; but when they ask you what it means, say you this:

To-morrow is St. Valentine's day,

All in the ^h *morning betime;*

And I a maid at your window,

To be your Valentine.

^w First and 2d qu's, *turpb.* So S. but neglects the reading of 3d q. *turfse.*

^z *O ho!* is omitted by all but the qu's, J. and C.

^y *W.* reads the *sbroud.*

^z The fo's, R. P. and H. omit all.

^a The qu's read *beweept.*

^b So the qu's and C. All the rest read *growe.*

^c P. omits *not*; followed by the editors after him.

^d The 3d and 4th fo's read *flowers.*

^e The qu's read *good dild you*; the fo's, R. P. and T.'s octavo read, *God dil'd you*; H. *Godild you*; T.'s duodecimo and *W.* *God yield you.* H. interprets this, *God shield you.*

^f After *but*, J. inserts *we.*

^g The fo's and R. read *Pray you.*

^h So the qu's and 1st f. All the rest read *more.*

Then

*Then up he rose, and d'on'd his^l cloaths,
And^k d'upt the chamber door;
Let in^l the maid, that out a maid
Never departed more.*

King. Pretty *Ophelia!*

Oph. ^m Indeed, without an oath, I'll make an end on't.

By ⁿ Gis and by St. Charity;

Alack, and fie for shame!

Young men will do't, if they come to't,

By cock, they are to blame.

^o Quoth she, before you tumbled me,

You promis'd me to wed:

He answers.) So ^p would I ha' done, by yonder fun;

And thou hadst not come to my bed.

King. How long hath she been ^r thus?

Oph. I hope all will be well. We must be patient; but I cannot chuse but weep, to think they ^s should lay him i' th' cold ground; my brother shall know of it, and so I thank you for your good counsel. Come, my coach. ^t Good night, ladies; ^t good night, sweet ladies; ^t good night, ^t good night. [*Exit.*]

^l First and 2d qu's, *close*. So *S.* but takes no notice of *clothes*, the reading of 3d.

^k *H.* reads *op'd*; *W.* *do'pt*, i. e. *do open*; *J.* says to *dup* is to *do up*, to lift the latch.

^l The 3d and 4th fo's, *R.* and *P.* read *a maid*. *H.* reads, *Let in a maid, but out a maid, &c.*

^m *P.* and *H.* read, *Indeed?* with an interrogation, making it (I suppose) re-

fer to the king's epithet, *Pretty*. The fo's and *R.* read, *Indeed la?*

ⁿ *J.* conjectures *Gis*, i. e. *St. Cecily*.

^o *C.* reads, *Before, quoth she, you, &c.*

^p All but the qu's and *C.* omit, *He answers.*

^q The 2d and 3d qu's read *should*.

^r The 1st f. reads *this*.

^s Qu's and *C.* would.

^t The 1st and 2d qu's read *God night*. So *S.* but gives not the reading of 3d, *god night*.

King. Follow her close, give her good watch, I pray you.

▪ [*Exit* Horatio.

• O this is the poison of deep grief, it springs all from her father's death; • and now behold, O *Gertrude, Gertrude*, When sorrows • come, they come not single spies, But in • battalions. First, her father slain; Next your son gone, and he most violent author Of his own just remove; the people muddied, Thick and unwholesome in • their thoughts and whispers, For good *Polonius'* death: • And we have done but greenly, • In huggier muggier to inter him; poor *Ophelia*, Divided from herself, and her fair judgment; Without the which we are pictures, or mere beasts: Last, and as much containing as all these, Her brother is in secret come from *France*; • Feeds on his wonder, keeps himself in clouds, And wants not buzzers to infect his ear With pestilent speeches of his father's death; • Wherein necessity, of matter beggar'd, Will nothing stick our • person to arraign

• This direction first put in by *T.*

We've done but greenly: followed by the

• *P.* and the editors after him, except *C.* omit *O.*

rest, except *C.*

• All but the qu's omit, and now behold: this seems to be put out in the fo's, to make verse of what is printed profewise in the qu's.

• *P.* reads, *In private to inter him, &c.* followed by *T. H.* and *W. G.* reads, *and we have done but greenly to inter him, &c.*

• First *f. comes.*

• The qu's, *R. P. T.* and *W.* read, *Feeds on this wonder.* The fo's read, *Keeps on his wonder, &c.* *H.* reads, *Feeds on his anger, &c.* *J.* and *C.* *Feeds on his wonder.*

• The 1st and 2d fo's read *battalises*; the 2d and 3d, *battels.*

• The qu's omit *their.*

• *H.* reads, *Whence animosity, &c.*

• *P.* leaves out *And*, and reads thus,

• So the qu's; all the rest, *persons.*

ACT IV. SCENE VI. 149

In ear and ear. O my dear *Gertrude*, this,
Like to a murdering piece, in many places,
Gives me superfluous death. [*A noise within.*

^g *Queen*, Alack! what noise is this?

SCENE VI.

Enter a Messenger.

King. ^h Attend. Where ⁱ are my *Switzers*? Let them
guard the door.

What is the matter?

Mess. Save yourself, my lord.

The ocean, over-peering of his ^k list,
Eats not the flats with more ^l impetuous haste,
Then young *Laertes*, in a riotous head,
O'er-bears your officers. The rabble call him lord;
And as the world were now but to begin,
Antiquity forgot, custom not known,
The ratifiers and props of every ^m word,
ⁿ They cry, *Choose we* — *Laertes shall be king!*

^g This speech of the queen's is omitted in the qu's, P. and H.

^h All but the qu's omit *attend*.

ⁱ First q. is for *are*.

^k The lists are the barriers which the spectators of a tournament must not pass.
J.

^l The 1st q. and f. read *impituous*. S. gives another reading, viz. *impituous*.

^m By *word* is here meant a declaration or proposal. *Heath* in loc. *W.* conjectures *ward*, i. e. securities that nature and law place about a king; followed by

T. and *J. H.* transpose this line, and reads,

— *Laertes for our king.*

The ratifiers and props of every word Caps, bands and shouts applaud it to the clouds, &c. C. work.

ⁿ First and 2d qu's, *The*. So S. but notes on the reading of 3d, *They*.

The 3d q. reads, *Laertes to be king*. S. neglects giving this reading. R. and all that follow, except C. read, *Laertes for our king*.

Caps, hands, and tongues, applaud it to the clouds;
Laertes shall be king, Laertes king!

Queen. How cheerfully on the false trail they cry!
Oh, this is counter, you false Danish dogs. [*Noise within.*]

Enter Laertes, with a party at the door.

King. The doors are broke.

Laer. Where is the king? Sirs, stand you all without.

All. No, let's come in.

Laer. I pray you give me leave.

All. We will, we will.

Laer. I thank you. Keep the door.

O thou vile king, give me my father.

Queen. Calmly, good Laertes.

Laer. That drop of blood that's calm, proclaims me bastard;
Cries cuckold to my father; brands the harlot
Even here, between the chaste, unfiniched brow
Of my true mother.

King. What is the cause, Laertes?
That thy rebellion looks so giant-like?
—Let him go, Gertrude; do not fear our person.
There's such divinity doth hedge a king,
That treason can but peep to what it would,
' Acts little of his will. Tell me, Laertes,

* Hounds run counter when they trace the trail backwards. *J.* unfinich'd brow. *J.* chaste and unfinich'd brows.

† First and 2d fo's, *wilde.*

‡ The fo's and *R.* read, *that calms.*

§ The 2d, 3d and 4th fo's and *R.* read unfiniched. *P.* reads, *chaste and un-*
finich'd brow. *T. H.* and *W.* *chaste and*

‡ The 2d q. reads *cannot*; so does *S.*
but neglects giving us the reading of the
3d q. *can but.*

§ *H.* reads *AE.*

¶ *P.* and all after him, except *G.* read
it.

ACT IV. SCENE VI. 151

Why thou art thus incens'd.—Let him go, *Gertrude*.
 , man.

er. Where is my father?

ig. Dead ^a.

cem. But not by him.

ig. Let him demand his fill.

er. How came he dead? I'll not be juggled with:

All, allegiance! ^b Vows, to the blackest devil!

Conscience and grace, to the profoundest pit!

For damnation; to this point I stand,

And both the worlds I give to negligence,

Some what comes; only I'll be reveng'd

Throughly for my father.

ig. Who shall stay you?

er. My will, not all the ^c world's;

For my means, I'll husband them so well,

That they shall go far with little.

ig. Good *Laertes*,

I desire to know the certainty

Of your dear father, ^e is't writ in your revenge,

That ^d sweep-stake, you will draw both friend and foe,

Winner and loser?

er. None but his enemies.

ig. Will you know them then

the 3d and 4th fo's read, *Why art*
 'e. R. and all after him except
 are you, &c.
 adds *Laertes*.

reads, *Vows to the black devil!*
 the fo's, R. F. W. and J. read

^a The 2d q. *The*. So *S.* but notes not
 the reading of 3d, *They*

^b The fo's, R. P. H. and C. read, *Of*
your dear father's death.

^c P. and H. omit, *is't writ*; the fo's
 read, *if writ*; R. reads, *if 'tis not writ*,
 &c.

^d The qu's, fo's and R. *sweep-stake*.

Laer. To his good friends thus wide I'll ^e ope my arms,
And, like the kind life-rend'ring ^f pelican,
Repast them with my blood.

King. Why, now you speak
Like a good child, and a true gentleman.
That I am guiltless of your father's death,
And am most ^h sensible in grief for it,
It shall as level to your judgement pear,
As day does to your eye.

[*A noise within,* ^k Let her come in.

Laer. How now, what noise is that ?

S C E N E VII.

Enter Ophelia ^l *fantastically drest with straws and flowers,*
O heat, dry up my brains ! Tears seven times salt,
^m Burn out the sense and virtue of mine eye !
By heav'n, thy madness shall be paid ⁿ with weight,
^o Till our scale ^p turn the beam. O rose of *May* ;
Dear maid, kind sister, sweet *Ophelia* !
O heav'ns, is't possible a young maid's wits
Should be as mortal as an ^q old man's life ?

^e The 2d f. *hope*.

^f The 1st f. reads, *politician*.

^g The 2d, 3d and 4th fo's read, *Why now ? what noise is that ? Like a good child, &c.*

^h First q. *sensibly* ; H. and C. *sensibly*.

ⁱ So the qu's and J ; the rest, *pierce*.

^k The qu's and P. make these words,
Let her come in, a part of *Luertes's* fol-

lowing speech ; but how ill they agree,
the reader will easily perceive.

^l The following words of the direction
put in by R.

^m P.'s q. reads *turn on the sense*.

ⁿ The fo's, R. and C. read *by for with*.

^o The 1st q. *Tell*.

^p The fo's and R. *turns*.

^q The qu's *poore* for *old*.

ACT IV. SCENE VII, 153

*Nature is ' fine in love ; and, where 'tis ' fine,
It sends some precious ' instance of itself
After the thing it loves.*

Oph. *They bore him ' bare-fac'd on the bier¹,
And ^u in his grave ^w rain'd many a tear ;
Fare you well, my dove !*

Laer. Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

Oph. You must sing, ^x a down a down, and you call him
a down a. O how the ^y wheel becomes it ! It is the false
steward that stole his master's daughter.

Laer. This nothing's more than matter.

Oph. There's rosemary, ^z that's for remembrance. Pray
^a you, love, remember. And there is ^b pansies, that's for
thoughts.

Laer. A document in madness, thoughts and remembrance
fitted.

Oph. There's fennel for you, and columbines. There's
rue for you, and here's some for me. We may call it
^c herb of grace o' *Sundays*. ^d You may wear your rue with
a difference ; there's a daisy ; I would give you some violets,

¹ P. conjectures *fire* for *fine*, and *in-
genue* for *instance*. W. reads *sal'n* instead
of *fine*. These lines in italic of *Laertes's*
speech are not in the qu's.

² The 1st q. *bare-faste*.

³ After this line the fo's and R. in-
sert the following,

Hey, non, noney, noney, bey noney.

^u So the qu's. All the rest read *on*.

^w So the qu's and Y. All the rest
read, except W. who reads *remains*.

^x All but the qu's omit this *a*.

^y W. reads *wheel*. Heath thinks that
possibly by the *wheel* is meant, the bur-
den of the ballad.

^z Second c. *that for that's*.

^a All but the qu's and C. omit *you*.

^b The 1st f. reads *pansies*.

^c Fo's, *herb grace*.

^d The fo's and R. read, Oh, *you must
wear, &c.*

S C E N E VIII.

^v *Enter Horatio, with an attendant.*

Hor. What are they, that would speak with me?

Serv. ^w Sea-faring men, Sir. They say they have letters for you.

Hor. Let them come in.

I do not know from what part of the world
I should be greeted, if not from lord *Hamlet*,

Enter Sailors.

Sail. God bless you, sir.

Hor. Let him bless thee too.

Sail. ^x He shall, sir, ^y an 't please him.—There's a letter for you, sir. It ^z comes from th' ^a embassador that was bound for *England*, if your name be *Horatio*, as I am let to know it is.

Horatio reads the letter.

Horatio, when thou shalt have over-look'd this, give these fellows some means to the king: they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour, ^c and in the grapple I boarded them: ^d On the instant they got clear of our ship, so I alone became their

^v Qu's, *Enter Horatio and others.*

viz. an't.

^w So the qu's; all the rest read, *Sailors, Sir.*

^z The qu's read *came.*

^x Qu's, *A for He.*

^a The 1st, 2d and 3d fo's read *ambassadors.*

^y The 1st and 2d qu's read *and* without the contracted *it*: so does S; but neglects giving the reading of the 3d,

^b No direction in qu's.

^c The fo's, R. and G. omit *and.*

^d The 3d q. reads *In.*

prisoner.

ACT IV. SCENE IX. 157

prisoner. They have dealt with me like thieves of mercy; but they knew what they did: I am to do a ^c good turn for them. Let the king have the letters I have sent, and repair thou to me with as much ^f haste as thou wouldst fly death. I have words to speak in ^g thine ear, will make thee dumb; yet are they much too light for the ^h bore of the matter. These good fellows will bring thee where I am. Rosencraus and Guildenstern hold their course for England. Of them I have ⁱ much to tell thee. Farewel.

^k He that thou knowest thine,

Hamlet.

Come, I will ^l make you way for these letters;
And do 't the speedier that you may direct me
To him from whom you brought them.

[*Exeunt.*]

SCENE IX.

Enter King and Laertes.

King. Now must your conscience my acquittance seal,
And you must put me in your heart for friend;
Sith you have heard, and with a knowing ear,
That ^l ~~the~~ which hath your noble father slain,
Pursue my life.

^c The qu's omit *good*.

^f Qu's and C. *speed*.

^g The fo's and R. read *your*.

^h The qu's read *bore*.

ⁱ The 3d and 4th fo's and R. before

much insert *as*.

^k The qu's read, *So that thou knowest, &c.*

^l The fo's, R. and C. read, *give you*

way; 1st q. omits *make*.

Laer.

Laer. It well appears. But tell me,
Why you ^m proceeded not against these feats,
So ^a criminal and ^o so capital in nature,
As by your safety, ^p greatness, wisdom, all things else,
You mainly were stirr'd up?

King. ^q O, for two special reasons,
Which may to you perhaps seem much ^r unfinew'd,
^s And yet to me ^t they are strong. The queen, his mother,
Lives almost by his looks; and for myself,
My virtue or my plague, be 't either which,
^u She's so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him;
Who dipping all his faults in their affection,
^v Work like the spring that turneth wood to stone,
Convert his gyves to graces. So that my arrows,
Too slightly timber'd for ^x so loved, arin'd,

- ^o The qu's read *proceede*.
- ⁿ So the qu's; all the rest, *criminal*.
- ^o Third q. omits *so*.
- ^p All but the qu's omit *greatness*.
- ^q The words *O, for* are left out by *P.*
and all after, except *C.* and *J.*
- ^r Qu's and 1st and 2d fo's, *unfinnow'd*.
- ^s Qu's, *But for And.*
- ^t *P.* and all after except *C.* omit *they*.
- ^u The qu's read, *Shall so conclave to*
my life, &c.
- ^v So the qu's; all the rest read,
Would like the spring, &c.
- ^x So the 1st q; the 2d and 3d read
so loved arrows; all the rest read *so loud a*

wind; but the idea of a *loud wind* re-
verberating an arrow back to its *bow*,
is so unnatural and impossible that it
cannot pass: therefore the reading of
the 1st q. is to be preferred, *so slightly*
timber'd for one so loved, and *so* with
the affections and veneration of the peo-
ple, &c. or that of the 2d and 3d, where
the *arms* or *armour* are put for the per-
son *armed* and the love applied to them
which is meant of him. In both these
readings we have the idea of a suit of
armour reverberating an arrow back to
its bow, which is not only possible, but
just.

Would .

Would have reverted to my bow again,
 y And not where I ^z had ^a aim'd them.

Laer. And so ^b have I a noble father lost,
 A sister driven into desperate terms,
 Whose ^c worth, if praises may go back again,
 Stood challenger on mount of all the age
 For her perfections. But ^d my revenge will come.

King. Break not your sleeps for that. You must not think
 That we are made of stuff so flat and dull,
 That we can let our ^e beard be shook with danger,
 And think it pastime. ^f You shortly shall hear more.

I lov'd your father, and we love ^g ourself,
 And that I hope will teach you to imagine —

^h How now? what news?

Enter a messenger with letters.

Mess. ⁱ Letters, my lord, from *Hamlet*.

^k These to your majesty; this to the queen.

King. From *Hamlet*? Who brought them?

Mess. Sailors, my lord, they say; I saw them not:
 They were given me by *Claudio*; he received them

^l *Of him that brought them.*

- | | |
|---|---|
| y The qu's read <i>but</i> instead of <i>and</i> . | after him, except C. |
| z The qu's read <i>have</i> instead of <i>had</i> . | g The 2d, 3d and 4th fo's, R. and P. read <i>yourself</i> . |
| a The 2d f. reads <i>arm'd</i> . | h <i>How now? what news?</i> omitted in qu's, P. and H. |
| b The 3d q. reads <i>I have</i> . | i This line omitted in qu's, P. and H. |
| c The fo's read <i>was</i> instead of <i>worth</i> ; | k Fo's and R. <i>This</i> for <i>These</i> . |
| J. <i>Who has it, &c.</i> | l These words in italic are omitted by all editions but the qu's and C. |
| d P. and H. omit <i>my</i> . | |
| e The 3d q. reads <i>beards</i> . | |
| f P. alters this to, <i>You shall soon bear more</i> ; and is followed by all the editors | |

King.

King. *Laertes*, you shall hear them. — Leave us ^m.

[*Exit messenger.*]

High and mighty, you shall know I am set naked on your kingdom. To-morrow I shall beg leave to see your kingly eyes. When I shall, first asking your pardon thereunto, recount the occasion of my sudden return ^p.

What should this mean? Are all the rest come back?
Or is it some abuse, ^q and no such thing.

Laer. Know you the hand?

King. 'Tis *Hamlet's* character;

Naked, and (in a postscript here, he says)

Alone. Can you ^r advise me?

Laer. I'm lost in it, my lord; but let him come;

It warms the very sickness in my heart,
That I ^s shall ^t live and tell him to his teeth,
Thus didst thou.

King. If it be so, *Laertes*,

(As how should it be so? — how otherwise? —)

Will you be rul'd by me?

^m After us *P.* inserts *all* to make up the measure, to which he has sacrificed sense by this means; for no edition makes any more than three persons present in this scene, *viz.* the king, *Laertes*, and the messenger: Now if the king had wanted *Laertes* and the messenger to depart, he should not say, *Leave us*, all; he might indeed have said, *Leave us*, both: But *Laertes* is to stay to hear the letter read, therefore the king only bids the messenger depart; *Leave us*. But that this blunder of *P.* should be followed (as it is) by all the after-editors

till *C.* is astonishing.

ⁿ The fo's and *R.* read *occasions*.

^o The fo's and *R.* read *sudden* and more strange *return*.

^p All but the qu's put a subscription, *Hamlet*, at the bottom of the letter; but this was unnecessary for the king to read, as it is before mentioned that the letter came from *Hamlet*.

^q The fo's and *R.* read or instead of *and*.

^r The qu's read *advise*.

^s The qu's omit *shall*.

^t *H.* reads *live to tell, &c.*

Laer.

ACT IV. SCENE IX. 165

Laer. ^v Ay, my lord, so you will not o'er-rule me to a peace.

King. To thine own peace. If he be now return'd,
^v As liking not his voyage, and that he means
 No more to undertake it, I will work him
 To an exploit now ripe in my device,
 Under the which he shall not choose but fall :
 And for his death no wind of blame shall breathe ;
 But even his mother shall uncharge the practice,
 And call it accident.

^x *Laer.* ^v *My lord, I will be rul'd.*
The rather, if you could devise it so,
That I might be the ^z organ.

King. *It falls right.*
You have been talkt of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine ; your sum of parts
Did not together pluck such envy from him,
As did that one, and that in my regard

^a *Of the unworthiest siege.*

Laer. *What part is that, my lord ?*

King. *A very ^b riband in the cap of youth,*
Yet needful too ; for youth no less becomes

^v The fo's and R. read, *If so you'll not, &c.* P. and those after, *I, (J. My) so you'll not, &c.* except C. who reads, *I will, my lord, so you, &c.*

^v The 1st q. reads, *As the king at his voyage, &c.* The fo's and R. read, *As checking at his voyage, &c.* J. is mistaken in saying the folio (it is the 3d folio he tells us he has) reads *As choking at his, &c.*

^x The lines in italic are not in the fo's.

^y P. omits *My lord*, so do all after him but C.

^z R. alters *organ* to *instrument* ; followed by P.

^a [*Of the unworthiest siege*] Of the lowest rank. *Siege* for *seat, place*. J.

^b R. alters *riband* to *feather* ; followed by all but J. and C.

*The light and careless livery that it wears,
Than settled age his fables, and his weeds,
Importing health and graveness.*—^c Two months since,
Here was a gentleman of *Normandy*.—
I've seen myself, and serv'd against the *French*,
And they ^d can well on horse-back; but this gallant
Had witchcraft in 't, he grew ^e unto his seat;
And to such wondrous doing brought his horse,
As he had been incorp'd and demy-natur'd
With the brave beast; so far he ^f topt ^g my thought,
That I, in forgery of shapes and tricks,
Come short of what he did.

Laer. A Norman was't?

King. A Norman.

Laer. Upon my life, ^h Lamord,

King. The ⁱ very fame.

Laer. I know him well: he is the brooch indeed,
And gem of all ^k the nation.

King. He ^l made confession of you,
And gave you such a masterly report,
For art and exercise in your defence,
And for your rapier most ^m especial,
That he cried out, 'twould be a ⁿ fight indeed,

^c The fo's read, *Some two months*; the 3d, viz. *my thought*.
hence.

^d The fo's read, *ran well*.

^e The fo's and *R.* read *into*.

^f The fo's, *R. P.* and *H.* read *pass*
for *tops*.

^g The 1st and 2d qu's read *no thought*;
so does *S.* but gives not the reading of

^h The qu's, *Lamord*; the fo's and
Lamound; all the rest, *Lamond*.

ⁱ *W.* and *J.* omit *very*.

^k The fo's read *our nation*.

^l First *f. mad*.

^m The fo's and *R.* read *especially*.

ⁿ *R.* and *P.* read *fight*.

If one could match you. *The Scrimers of their nation,
He swore, had neither motion, guard, nor eye,
If you oppos'd 'em.*—^p Sir, this report of his
Did Hamlet so envenom with his envy,
That he could nothing do, but wish and beg
Your sudden coming o'er to play with him.
Now out of this—

Laer. ^q What out of this, my lord?

King. *Laertes*, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

Laer. Why ask you this?

King. Not that I think, you did not love your father,
But that I know, love is begun by time,
And that I see in passages of proof,
Time qualifies the spark and fire of it:
*' There lives within the very flame of love
A kind of ' wick, or snuff, that will abate it,
And nothing is at a like goodness still;
For goodness, growing to a ' plurify,
Dies in his own too much. ' That we would do,
We should do when we would; for this would changes,
And hath abatements and delays as many*

* *Scrimers*; i. e. *fencers*. J. The 1st
q. reads *Scimures*. What is in italic is
not the fo's, R. P. or H.

^p P. and H. omit *Sir*.

^q The fo's and R. read, *Why out of
tbls, &c.*

^r These lines in italic are not in the
fo's.

^s First and 2d qu's, *weeks*; 3d, *wicke*.

^t I would believe, for the honour of
Shakespeare, that he wrote *pletbory*. But
I observe the dramatic writers of that
time frequently call a fulness of blood a
time frequently call a fulness of blood a
pleturisy, as if it came not from *πλεουσι*,
but from *plus*, *pluris*. W. H. reads
pletbory.

^w P. alters *that* to *what*; followed
by the rest, except C.

*As there are tongues, are hands, are accidents ;
And then this should is like a ^u spend-thrift figb
That hurts by easing.—But to th' quick o'th' ulcer—
Hamlet comes back ; what would you undertake
To shew yourself ^x your father's son indeed
More than in words ?*

Laer. To cut his throat i'th' church.

King. No place, indeed, should murder sanctuarise,
Revenge should have no bounds ; but, good *Laertes*,
Will you do this ? keep close within your chamber ;
Hamlet, return'd, shall know you are come home :
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The *Frenchman* gave you ; bring you in fine together,
And wager ^y o'er your heads. He being remis,
Most generous, and free from all contriving,
Will not peruse the foils ; so that with ease,
Or with a little shuffling, you may choose
A sword ^z unbated, and in a ^a pass of practice
Requite him for your father.

^u Qu's, indeed your father's son.

^x The 1st and 2d q. and P. read, *spend-thrift's figb* ; W. reads *spend-thrift's sign* ; alluding to a spendthrift's signing bonds and mortgages for present relief, who in so doing brings greater distresses on himself in the end.

^y So the qu's and C. All the rest read, on your heads.

^z *Unbated*, i. e. not blunted as foils are. Or as one edition has it *embaited* or envenomed. P. But what edition has *embaited* ?—And if there was one that had, this could not be the proper reading here. The poisoning the point

of the sword is the proposal of *Laertes* ; but let us suppose it to be the king's proposal in the passage ; then we have the king advising *Laertes* to choose an *envenomed* sword out of the number that were to be produced to the combatants ; but how is he to know which was envenomed (supposing any of them were) and which not, or who is supposed to envenom the sword ? If he had advised *Laertes* to poison his sword after he had chosen it, he would speak, sense ; otherwise nonsense.

^a The qu's read *pace*.

Laer.

r. I will do 't;
 or ^b the purpose I'll anoint my sword:
 't an unktion of a mountebank,
 mortal, that but a dip a knife in it,
 't it draws blood, no cataplasm so rare,
 bred from all simples that have virtue
 the moon, can save the thing from death,
 s but scratch'd withal; I'll touch my point
 with this contagion, that if I gall him slightly,
 't be death.

r. Let's further think of this;
 't, what ^e convenience both of time and means
 't us to our shape. If this should fail,
 't at our drift ^f look through our bad performance,
 't better not assay'd; therefore this project
 't have a back, or second, that might hold,
 't should blast in proof. Soft—let me see—
 't make a solemn wager on your ^h cunning.
 't—When in your motion you are ^k hot and dry,
 't ke you bouts more violent to ^l that end)
 't at he calls for drink, I'll have ^m prepar'd him
 't ce for the ⁿ nonce; whereon but sipping,

fo's and R. read *that*; 1st q. ^h The fo's read *comings*.
ⁱ First q. *bats*.
 fo's read, *So mortal, I but dip* ^k P. omits *and dry*; followed by T.
 c. H. and W.
 1st and 2d qu's read *Wey*; so ^l The fo's, R. P. and H. read *the*
 without giving the reading of *end*.
 3. *Wigh*. ^m The 1st q. reads *prefard*; 2d and
 2d and 3d qu's read *convoyance*. ⁿ 3d and C. *prefer'd*.
 th f. and R. *lookt*. ⁿ The 2d q. reads *ouce*.
 u's and C. read *did blast*.

If he by chance escape your venom'd * tuck,
Our purpose may hold there—^p but stay, what noise?

SCENE X.

Enter Queen.

* How now, sweet queen?

Queen. One woe doth tread upon another's heel,
So fast ^r they follow. Your sister's drown'd, *Laertes*,

Laer. Drown'd! O where?

Queen. There is a willow grows ^s afoount the brook,
That shews his ^t hoary leaves in the glassy stream:

^u There with fantastic garlands did she make,

Of crow-flowers, nettles, daisies, and long purples,

(That liberal shepherds ^v give a grosser name ^r,

^y But our cold maids do dead men's fingers call them;)

^z There on the pendant boughs, her ^a coronet weeds

* The 1st and 2d qu's, and the fo's, read *stuck*; so does S. but omits giving the reading of the 3d q. *tucke*.

^p All but the qu's and C. omit these words, *but stay what noise?* which are very significant, as they express the king's guilt, and fear of being overheard, while he was plotting so damnable a contrivance.

^q The words, *how now, sweet queen?* are omitted in the qu's, the 1st f. omits *now*.

^r The fo's and R. read *they'll follow*.

^s So the qu's and C; the rest read *about a brook*,

^t All but the qu's read *boar*; 1st q *berry*.

^u So the qu's and C. With the willow she made a garland of flowers, i. e. the willow was the frame of the garland into which the flowers were stuck. But the fo's and all the rest read, *There with fantastic garlands did she come, &c.*

^v The 4th f. reads *gave*.

^x After *name*, R. and W. insert *so*.

^y The 1st and 2d qu's read, *But as cold-cold maids, &c.* the 3d reads *as cold*.

^z C. *Then* for *There*.

^a The 1st q. *coronet*.

Clambrin

Clambring to hang, an envious ^b sliuer broke ;
 When down ^c her weedy trophies and herself
 Fell in the weeping brook ; her cloaths spread wide,
 And mermaid-like, a while they ^d bore her up ;
 Which time she chaunted snatches of old ^e lauds ;
 As one incapable of her own distrefs,
 Or like a creature native, and ^f indued
 Unto that element ; but long it could not be,
 'Till that her garments, heavy with ^g their drink,
 Pull'd the poor ^h wretch from her melodious ⁱ lay
 To muddy death.

Laer. Alas then, ^k is she drown'd ?

Queen. Drown'd, drown'd.

Laer. Too much of water hast thou, poor *Ophelia*,
 And therefore I forbid my tears. But yet
 It is our trick : Nature her custom holds,
 Let shame say what it will. When these are gone,
 The woman will be out. Adieu, my lord !
 I have ^l a speech of fire, that fain would blaze
 But that this folly ^m drowns it.

[*Exit.*

^b The 2d q. reads *fluer* ; fo does *S.* but omits giving the reading of the 3d, *fliver*.

^c The fo's and *R.* *the* for *ber*.

^d The 4th f. and *R.* read *bear*.

^e So the qu's ; all the rest read *tunes*. But the word *tunes* gives an uncertain notion of what she sung ; the word *lauds*, i. e. hymns or psalms, fixes the idea of the kind of music she entertained herself with just before she died.

^f The 2d, 3d and 4th fo's, and *R.*

read *deduced*.

^g First f. *ber* for *their*.

^h Second and 3d qu's, *wench*.

ⁱ Instead of *lay* the 1st f. reads *buy* ; the other fo's *by*.

^k *P.* alters *Is she drown'd ?* to *She is drown'd !* followed by the editors after him.

^l The qu's read *a speech a fire*, which may mean *a speech on fire*, i. e. set on fire.

^m The 1st f. reads *doubts it*.

King. ^a Let's follow, *Gertrude*.
How much ° I had to do to calm his rage!
Now fear I, this will give it start again;
Therefore, let's follow.

[*Exeunt.*

^a P. omits *Let's*; followed by the
text, except C.

[°] P.'s duodecimo, and the after-editions, except C. read *had I*.

A C T V.

S C E N E I.

*A Church.**Enter two clowns, ^a with spades and mattocks.**1 Clown.*

IS she to be buried in christian burial, ^b when she wilfully seeks her own salvation?

2 Clown. I tell thee, she is; ^c therefore make her grave ^d straight. The crowner hath sat on her, and finds it christian burial.

1 Clown. How can that be, unless ^e she drowned herself in her own defence?

2 Clown. Why, 'tis found so.

^a *With spades and mattocks, first inserted by R.*

^b So the qu's; all the rest read, *that wilfully seek, &c.*

^c The fo's and R. read, *and therefore, &c.*

^d —straight.] *J.* interprets this, make her grave from east to west in a direct line parallel to the church, not from north to south, athwart the regular line. So according to this, Dr. *Johnson* thinks that burying east and west is *Chri-*

stian burial, north and south not Christian burials. But who ever heard of this distinction? To be buried in a Christian manner is to be buried in consecrated ground and with the rites of the church. So Dr. Johnson may take my word that Shakespeare meant; She is to be buried in consecrated ground, therefore make her grave straight, i. e. forthwith, immediately.

^e The 3d q. *be.*

1 Clown.

1 *Clown*. It must be ^f *se offendendo*, it cannot be else. For here lies the point; if I drown myself wittingly, it argues an act; and an act hath three branches; ^g it is to act, to do, ^h and to perform. ⁱ *Argal*, she drown'd herself wittingly.

2 *Clown*. Nay, but hear you, good-man *Delver*.

1 *Clown*. Give me leave; ^k here lies the water; good: here stands the man; good. If the man go to ^l this water, and drown ^m himself, it is, will he, nill he, he goes; mark you that? But if the water come to him, and drown him, he drowns not himself. *Argal*, he that is not guilty of his own death, shortens not his own life.

2 *Clown*. But is this law?

1 *Clown*. Ay, marry is't, crowner's quest-law.

2 *Clown*. Will you ha' the truth ⁿ an't? If this had not been a gentlewoman, she should have been buried out o' christian burial.

1 *Clown*. Why, there thou say'st. And the more pity, that great folk should have countenance in this world to drown or hang themselves, more than their ^o even christian. Come; my spade ^p. There is no ancient gentlemen but

^f The qu's read *so offended*.

^g The fo's, R. and P.'s q. read, *It is an act to do, and to perform, &c.*

^h The qu's omit *and*.

ⁱ The qu's read *or all*, instead of *Argal*; this plainly appears to be an error of the press; for this clown in his next speech sums up his argument again with *argal* for *ergo*, and the qu's there read *argall*.

^k Before *here*, J. inserts, *Clown*.

^l The 3d f. reads, *his water*.

^m The 1st f. *himself*.

ⁿ So the qu's; *an't* is the clownish pronunciation of *an't*, and should stand *so*; but all other editions alter it to *an't*.

^o —*even christian*.] An old *English* expression for fellow christians. Dr. *Tbirlby*. *W.*—R. reads, *more than other christians*; followed by P. T. and M.

^p Here C. gives direction, *Strike, and falls to digging*.

gardeners,

ACT V. SCENE I. 171

gardeners, ditchers, and grave-makers; they hold up *Adam's* profession.

2 *Clown*. Was he a gentleman?

1 *Clown*. ' He was the first that ever bore arms.

' 2 *Clown*. *Why he had none.*

1 *Clown*. *What, art a heathen? How dost thou understand the scripture? the scripture says, Adam digg'd; could he dig without arms? I'll put another question to thee; if thou answerest me ' not to the purpose, confests thyself—*

2 *Clown*. Go to.

1 *Clown*. What is he that builds stronger than either the mason, the shipwright, or the carpenter?

2 *Clown*. The gallows-maker; for ' that out-lives a thousand tenants.

1 *Clown*. I like thy wit well, in good faith; the gallows does well; but how does it well? it does well to those that do ill: now thou dost ill, to say the gallows is built stronger than the church; *argal*, the gallows may do well to thee. To't again, come.

2 *Clown*. Who builds stronger than a mason, a shipwright, or a carpenter?—

1 *Clown*. Ay, tell me that, and ' unyoke.

2 *Clown*. Marry, now I can tell,

1 *Clown*. To't.

2 *Clown*. Mafs, I cannot tell,

' What is in italic here, is not in the original.

' *W.* omits *not*.

' So the qu's; the rest read *that frame outlives, &c.* *Frame* was put in (I suppose) to make it grammar: but there seems to be no necessity of grammar

here, as it is a clown's speech; besides, *Shakespeare* would have hardly put such a word as *frame* in the sense here used, into the mouth of a clown.

' i. e. when you have done that, I'll trouble you no more with these riddles. The phrase taken from husbandry. *W.*

Enter

Enter Hamlet and Horatio, at a distance.

1 Clown. Cudgel thy brains no more about it, for your dull aſs will not mend his pace with beating; and when you are aſk'd this queſtion next, ſay, a grave-maker: ^a the houſes he makes, ^γ laſt ^α till dooms-day. Go, ^α get thee in, ^β and fetch me a ^c ſoope of liquor. ^d [*Exit 2d Clown.*]

He digs and ſings.

In youth when I did love, did love,

Metbought it was very ſweet;

To contract, O, the ^a time for, a, my bebove,

O, metbought there, ^γ a, was nothing, ^δ a, meet.

Ham. ^a Has this fellow no feeling of his buſineſs? he ſings in grave-making!

Hor. Cuſtom hath made it ^β in him a property of eaſineſs.

Ham. 'Tis e'en ſo. The hand of little employment hath the ^γ daintier ſenſe.

^w The qu's make *Hamlet* and *Horatio* enter after the firſt ſtanza of the clown's ſong.

^x The fo's and *R.* read, *the houſes* that *he* makes, &c.

^y Firſt q. and three 1ſt fo's, *laſts*.

^z Second q. *tell*.

^a Inſtead of *get thee in*, the fo's, *R.* and the after-editors read, *get thee to Yangban*.

^b The fo's, *R. P.* and *H.* omit *and*.

^c The qu's read *ſoope*, which is the clowniſh pronunciation of *ſup*. The fo's and the reſt, *ſoup* or *ſoope*.

^d This direction put in by *R.*

^e The 2d, 3d and 4th fo's omit *time*.

^f All but the qu's omit theſe *a's*; which are no part of the ſong, but only the breath forced out by the ſtrokes of the mattock. *H. W. J.* and *C.* read *ſo meet*.

^g So the qu's and *C*; all the reſt read, *Has this fellow no feeling of his buſineſs, that he ſings at grave-making?*

^h *T. P.*'s duodecimo, *W.* and *J.* read, *to him*, &c.

ⁱ The 1ſt q. reads *dintier*.

Clown

Clown sings.

^k *But age with his stealing steps,
Hath ^l claw'd me in his clutch :
And ^m hath shipped me ⁿ into ^o the land
As if ^p I had never been such.*

Ham. That skull had a tongue in it, and could sing once :
How the knave jowles it to the ground, as if 'twere *Cain's*
jaw-bone, that did the first murder ! ' This might be the
pate of a politician, which this ass ' now ' o'er-reaches ; one
that ' would circumvent God, might it not ?

Hor. It might, my lord.

Ham. Or of a courtier, which could say, good-morrow,
' my lord ; how dost thou, ' sweet lord ? This might be my
lord ' such-a-one, that prais'd my lord such-a-one's horse,
when ' he ' meant to beg it ; might it not ?

Hor. Ay, my lord.

^k This stanza is evidently corrupted ;
for it wants what is found in the other
two, an alternate rhyme. We may read
thus till something better occur :

*But age, with his stealing hand,
Hath claw'd me in the clutch :
And hath shifted me into his land,
As though I had never been such. J.*

^l The fo's and R. read *caught me*.

^m C. omits *hath*.

ⁿ The fo's and R. read *intill the land*.

^o H. and W. read *his* instead of *the*.

^p The 3d and 4th fo's, and R. read,
as if I never had, &c. P. and H. *as if*
I ne'er had, &c.

^q The fo's and R. read *It* instead of

This.

^r All but the qu's and C. omit *was*.

^s All but the qu's and C. read *o'er-*
offices ; but *o'er-reaches* seems preferable,
when applied to a politician, not as an
insolent officer, but as a *circumventing*,
scheming man.

^t The fo's, R. P. and H. read *could*.

^u So the 2d and 3d qu's ; the 1st q.
and all the other editions read *swear*
lord.

^w So the qu's and C ; all the rest read
good lord.

^x H. and J. read *such-a-one's*.

^y Qu's, *a* for *be*.

^z The 1st q. reads *went* for *meant*.

Ham.

Ham. Why e'en so; and ^a now my lady *Worm's*; ^b chap-
 lefs, and knock'd about the ^c mazzard with a fexton's spade.
^d Here's fine revolution; ^e if we had the trick to see 't.
 Did these bones cost no more the breeding, but to play at
^f loggats with 'em? mine ake to think on't.

Clown sings.

*A pick-ax and a spade, a spade,
 For,—and a shrouding sheet!
 O, a pit of clay for to be made
 For such a guest is meet.*

Ham. There's another. Why ^g may not that be the scull
 of a lawyer? Where be his ^h quiddities now, his ^h quillities,
 his cafes, his tenures, and his tricks? Why does he suffer
 this ⁱ mad knave now to knock him about the sconce with a
 dirty shovel, and will not tell him of his ^k action of bat-
 tery? Hum! this fellow might be in's.time a great buyer of
 land, with his statutes, his recognizances, his fines, his dou-
 ble vouchers, his recoveries. ^l *Is this the fine of his fines,
 and the recovery of his recoveries,* to have his fine pate full of

^a R. reads *now 'tis my lady, &c.*

^b Qu's, *choplet.*

^c The 1st q. reads *massene*; the 2d and 3d, *maxer.*

^d P.'s duodecimo, T. W. and J. read, *Here's a fine, &c.*

^e The qu's read, *and we had, &c.*
 C. *and we had, &c.*

^f *Loggats* is the ancient name of a play or game, which is one among the unlawful games enumerated in the stat. 33 H.VIII. It is the same which is now called *Kittle-pins*, in which boys often

make use of bones instead of wooden pins, throwing at them with another bone instead of bowling. H. The qu's read *loggits*; the 1st, 2d and 3d fo's, *loggets*; the 4th f. R. and P. *loggers.*

^g The fo's and R. read, *might not, &c.*

^h So the qu's and C; all the rest read *quiddits* and *quillets.*

ⁱ So the qu's; all the rest read *rude* for *mad.*

^k The 3d q. reads *actions.*

^l This in italic is not in the qu's.

fine dirt? ^m Will vouchers vouch him no more of his purchases ⁿ and doubles, than the length and breadth of a pair of indentures? The very conveyances of his lands will ^o scarcely lie in this box; and must the inheritor himself have no more? ha?

Hor. Not a jot more, my lord.

Ham. Is not parchment made of sheep-skins?

Hor. Ay, my lord, and of calves-skins too.

Ham. They are sheep and calves ^p which seek out assurance in that. I will speak to this fellow. Whose grave's this, ^q firrah?

Clown. Mine, fir—

^r O, a pit of clay for to be made

^s For such a ^t guest is meet.

Ham. I think, ^u it be thine indeed, for thou liest in 't.

Clown. You lie out on 't, fir, and therefore 'tis not yours; for my part, I do not lie in't, ^v yet it is mine.

Ham. Thou dost lie in't, to be in't and say it is thine; 'tis for the dead, not for the quick, therefore thou liest.

Clown. 'Tis a quick lie, fir, 'twill ^x away again from me to you.

^m So the qu's; the rest read *Will his vouchers, &c.*

ⁿ So the qu's; the rest read *and double ones too, &c.*

^o So the qu's; the rest read *hardly for scarcely.*

^p So the qu's and C; the rest read *abet for which.*

^q The fo's and R, read *fo*.

^r The qu's read, *Or.*

^s This line is omitted in the qu's and C.

^t R. and P. read *Guest* for *guest*. Spirits are not buried.

^u The 3d q. reads, *it's thine, &c.*

^v Fo's and R. *and yet, &c.*

^x The 3d q. omits *away*; S. takes no notice of this omission.

Ham.

Ham. What man dost thou dig it for?

Clown. For no man, fir.

Ham. What woman then?

Clown. For none neither.

Ham. Who is to be buried in 't?

Clown. One that was a woman, fir; but, rest her soul, she's dead.

Ham. How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, *Horatio*,^a these three years I have taken note of it, the age is grown so picked,^b that the toe of the peasant comes so near the heel of^c the courtier, he galls his kibe. How long hast been^d a grave-maker?

Clown. Of^e all the days i'th' year, I came to't that day that our last king *Hamlet* o'ercame *Fortinbras*.

Ham. How long is that since?

Clown. Cannot you tell that? every fool can tell that. It was^f that very day that young *Hamlet* was born, he that^g is mad and sent into *England*.

Ham. Ay, marry, why was he sent into *England*?

Clown. Why, because^h he was mad: he shall recover his wits there; or ifⁱ he do not, 'tis no great matter there.

Ham. Why?

^y The 2d, 3d and 4th fo's, R. P. and H. read *follow us*.

^z The qu's read *this three*, &c.

^a The qu's read *took note*, &c.

^b The 2d, 3d and 4th fo's and R. read *and the toe*, &c.

^c The 1st f. reads.

^d So the qu's and C; the rest read,

our courtier, &c.

^e The 1st q. omits *a*.

^f The qu's omit *all*.

^g Fo's and R. *the* for *that*.

^h So the qu's and C; the rest read, *was mad*, &c.

ⁱ Qu's, *a* for *be*.

^k All but the qu's and C. omit this.

^q Qu's, *A* for *He*.

Clown. 'Twill not be seen in him ^k there; ^l there the men are as mad as he.

Ham. How came he mad?

Clown. Very strangely, they say.

Ham. How strangely?

Clown. 'Faith, e'en with losing his wits.

Ham. Upon what ground?

Clown. Why, here in *Denmark*. I have been ^m sexton here, man and boy, thirty years.

Ham. How long will a man lie i'th' earth ere he rot?

Clown. ⁿ 'Faith, if ^o he be not rotten before ^o he die, as we have many pocky coarces ^p now-a-days that will scarce hold the laying in, ^o he will last you some eight year, or nine year; a tanner will last you nine ^q year.

Ham. Why he more than another?

Clown. Why, fir, his hide is ^r so tann'd with his trade, that ^o he will keep out water a great while: and your water is a fore decayer of your whorson dead body. Here's a scull now ^s hath lyen ^t you i'th' earth ^u three and twenty years.

Ham. Whose was it?

Clown. A whorson mad fellow's it was. Whose do you think it was?

Ham. Nay, I know not.

Clown. A pestilence on him for a mad rogue! he pour'd

^k All but the qu's and C. omit this first *there*. ^q So the qu's and 1st f; the rest, *years*.

^l The 2d q. reads, *there the are men as mad*, &c. the 3d, *there are men as mad*, so. ^r The 3d and 4th fo's and R. omit

^m The 1st f. reads *sixteen*.

ⁿ So the qu's and C; the rest, *I' faith*.

^o Qu's, *a for be*.

^p The qu's omit *now-a-days*.

^s After *now* the fo's and R. read,

this scull, &c.

^t All but the qu's and C. omit *you*.

^u The qu's read in figures, *23 years*.

M

a flaggon

a flaggon of rhenish on my head once. ^w This same scull, ^{fr}, was ^x Sir *Yorick's* scull, the king's jester.

Ham. This?

Clown. E'en that.

Ham. ^y Alas, poor *Yorick*! I knew him, *Horatio*, a fellow of infinite jest; of most excellent fancy: he hath ^z borne me on his back a thousand times: and ^a now how abhorred ^b in my imagination ^c it is ^d! my gorge rises at it. Here hung those lips, that I have kiss'd I know not how oft. Where be your gibes now? your gambols, your songs, your flashes of merriment, that were wont to set the table ^e on a roar? ^f Not one now to mock your own ^g grinning, quite chap-fallen! Now get you to my lady's ^h table; and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that.—Pr'ythee, *Horatio*, tell me one thing.

Hor. What's that, my lord?

Ham. Dost thou think *Alexander* look'd o' this fashion i'th' ⁱ earth?

Hor. E'en so.

Ham. And finelt so? ^k pah! ^l [*Smelling to the skull.*]

- ^w *This same scull, fr,* is repeated in the fo's and R. ^e rest, except C.
- ^x Here all but the qu's omit *fr.* ^f The fo's and R. read *No one, &c.*
- ^y Before *alas*, the fo's and R. read *grinning.* ^g The fo's and R. read *jeering* for *grinning.*
- Let me see.* ^h *Table*, i. e. dressing-table. So the qu's; all the rest read *chamber.*
- ^z Qu's, *bars.* ⁱ S, reads *beart for earth*; and gives no other reading.
- ^a The fo's and R. omit *now.* ^k So the qu's and C; all the rest, *fab!*
- ^b The fo's and R. omit *in.* ^l This direction is R's.
- ^c The fo's and R. omit *it.*
- ^d After *is* R. inserts *now.*
- ^e S, always so to *is*; followed by the

Hor.

Hor. E'en so, my lord.

Ham. To what base uses we may return, *Horatio!* Why may not imagination trace the noble dust of *Alexander*, till he found it stopping a bung-hole?

Hor. 'Twere to consider too curiously, to consider so.

Ham. No, 'faith, not a jot: But to follow him thither with modesty enough, and likelihood to lead it; ^m *Alexander* died, *Alexander* was buried, *Alexander* returneth ⁿ to dust; the dust is earth; of earth we make lome; and why of that lome, whereto he was converted, might they not stop a beer^a barrel?

• Imperious *Cæsar*, dead and turn'd to clay,
Might stop a hole to keep the wind away.
Oh, that the earth, which kept the world in awe,
Should patch a wall, ^p t' expel the ^q water's flaw!
But soft, but soft ^r awhile!—here comes the king,

SCENE II.

Enter King, Queen, Laertes, and a Coffin, with Lords and Priests, attendant.

The queen, the courtiers! ^s Who is this they follow,
And with such maimed rites? This doth betoken,
The coarse they follow, did with desperate hand

^m Before *Alexander* all but the qu's read, as thus.

ⁿ The fo's and R. read *into*.

• So the qu's; all the rest read, *Imperial*.

^p The 2d f. reads *expel*, omitting the contracted *to*.

^q So the qu's; all the rest, *winter's*.

^r The fo's, R. and C. read *afire* for *awhile*.

^s So the qu's and C. The 1st f. reads, *Who* is that they follow; the 2d, *Who* is't that they follow; the 3d and 4th, and R, *What is't that they follow*; P. and the rest, *What is what they follow*.

Foredo ^t its own life. 'Twas ^u of some estate.
Couch ^v we awhile, and mark.

Laer. What ceremony else?

Ham. That is *Laertes*, a ^x very noble youth; ^y mark —

Laer. What ceremony else?

Priest. Her obsequies have been ^z as far enlarg'd
As we have ^a warranty; her death ^b was doubtful;
And but that great command o'erflows the order,
She should in ground ^c un sanctified ^d have lodg'd
'Till the last ^e trumpet. For charitable ^f prayers,
^g Shards, flints, and pebbles should be thrown on her;
Yet here she is allow'd her virgin ^h rites,
Her maiden-strewments, and the bringing home
Of bell and burial.

Laer. Must ⁱ there no more be done?

Priest. No more be done!

We should prophane the service of the dead,
To sing ^k a *requiem*, and such rest to her
As to ^l peace-parted souls.

^c The 1st and 2d qu's, and 1st and 2d fo's, read *it for its*. So does *S.* but gives not the reading of the 3d quarto, *its*.

^u The fo's, *R.* and *J.* omit *of*.

^v *R.* reads *me* for *we*.

^x *P.* alters *wery* to *most*; followed by all the after-editors, except *C.*

^y The 3d q. omits *mark*; the 2d reads *make*.

^z *T.*'s duodecimo alters *as* to *so*; followed by *W.* and *J.*

^a The 1st f. *warrantis*.

^b *R.*'s 8vo reads *were* for *was*.

☛

^c The 2d and 3d fo's read *un sancti- fied*.

^d The qu's read *been* for *beve*.

^e *P.* alters this to *trump*; followed by all the after-editors, except *C.*

^f The fo's and *R.* read *prayer*.

^g The qu's omit *shards*.

^h For *rites* the 1st and 2d qu's read *Crants*; *W.*, *chants*. See *Heath's Rev. in loc.* and *Canons*, p. 109.

ⁱ *P.* omits *there*; followed by the after-editors except *C.*

^k The fo's and *R.* read *sage* for *a*.

^l The 3d and 4th fo's read *peace departed*.

Laer.

Laer. Lay her i'th' earth;
 And from her fair and unpolluted flesh
 May violets spring! I tell thee, churlish priest,
 A ministring angel shall my sifter be,
 When thou lie'st howling.

Ham. What, the fair *Ophelia*?

Queen. Sweets to the sweet. Farewel! [*Scattering flowers.*
 I hop'd, thou shouldst have been my *Hamlet's* wife;
 I thought thy bride-bed to have deck'd, sweet maid,
 And not have strew'd thy grave.

Laer. ° O treble woe
 Fall ten times ♯ double on that curf'd head,
 Whose wicked deed thy most ¶ ingenious sense
 Depriv'd thee of! Hold off the earth awhile,
 'Till I have caught her once more in mine arms.

‡ [*Laertes leaps into the grave.*

Now pile your dust upon the quick and dead,
 'Till of this flat a mountain you have made,
 T' o'ertop old *Pelion*, or the skyish head
 Of blue *Olympus*.

Ham. [*discovering himself.*] What is he, whose ¶ grief
 Bears such an emphasis, whose phrase of sorrow
 Conjures the wandring stars, and makes them stand

° The 2d and 3d fo's, *R. P.* and *H.*, rest read *treble*; *R.* reads *treble woes on that curf'd head*.

♯ The fo's and *R.* read, *not t' have strew'd, &c.* ¶ The 3d q. reads *ingenious*.

¶ The fo's and *R.* read, *O terrible woeer.* ‡ This direction not in qu's.

‡ So the qu's and *C.* The 1st, 2d and 3d fo's read *griefs bear, &c.* The 4th, and all the other editions, *griefs bear, &c.*

Like wonder-wounded hearers? [†] This is I,

Hamlet the Dane.

[‡] [*Hamlet leaps into the grave.*

Laer. The devil take thy foul! [§] [*Grappling with him.*

Ham. Thou pray'ft not well.

I pry'thee, take thy fingers from my throat —

[¶] For though I am not splenetic [‡] and rash;

Yet have I [¶] in me something dangerous,

Which let thy [‡] wisdom fear, [¶] Hold off thy hand,

King. Pluck them afunder.

Queen. *Hamlet, Hamlet,*

[‡] *All.* Gentlemen.

Hor. Good my lord, be quiet.

[¶] [*The attendants part them.*

Ham. Why, I will fight with him upon this theme,
Until my eyelids will no longer wag.

Queen. Oh my fon, what theme?

Ham. I lov'd *Ophelia*; forty thousand brothers
Could not with all their quantity of love
Make up my sum. What wilt thou do for her?

King. O, he is mad, *Laertes.*

Queen. For love of God, forbear him.

Ham. [‡] 'Swounds shew me what thou'lt do:

Woo't weep? woo't fight? [¶] woo't fast? woo't tear thyself?

[†] The 2d and 3d qu's read 'Tis I.

[‡] These directions by R.

[¶] The fo's and R. read *Sir* instead of
For.

[‡] First and 2d qu's omit *and.*

[¶] The fo's and R. transpose the words
thus, *something in me.*

[‡] The fo's and R. read *wifensht.*

[¶] The fo's and R. read, *Away thy
hand.*

[‡] This speech is omitted in all but
the qu's and C.

[¶] This direction by R.

[‡] So the qu's and C; the rest read,
Come shew me, &c.

[¶] The fo's and R. omit, *woo't fast.*

Woo't drink up ^f eifel, eat a crocodile?
 I'll do't.—Dost thou come ^e here to whine?
 To out-face me with leaping in her grave?
 Be buried quick with her, and so will I;
 And if thou prate of mountains, let them throw
 Millions of acres on us, 'till our ground,
 Singing his pate against the burning ^b zone,
 Make *Ossa* like a wart! Nay, an thou'lt mouth,
 I'll rant as well as thou.

¹ *Queen.* This is meer madnes;
 And ^k thus awhile the fit will work on him;
 Anon, as patient as ^l the female dove,
^m When that her golden ⁿ couplets are disclos'd,
 His silence will fit drooping.

Ham. Hear you, fir—
 What is the reason that you use me thus?
 I lov'd you ^o ever; but it is no matter—
 Let *Hercules* himself do what he may,
 The cat will mew, ^p and dog will have his day. [Exit.

King. I pray ^q thee, good *Horatio*, wait upon him. [Ex. Hor.

^f *Eifel*, i. e. vinegar. *T.* The qu's does *S.* but gives not the reading of the
 and *P.* read *Efill*; the fo's and *R.* *Efile*; 3d, *thus*.

C. *Elfil*; *H.* *Nile*, woot eat, &c.

^g The 3d and 4th fo's and *R.* read *biber*; *P.* and those after him, except *C.* *biber but to whine*.

^h This reading is absurd in all senses. We should read *sun*. *W.* But we are here to consider *Hamlet* as acting the madman.

ⁱ The fo's, *R.* and *P.* give this speech to the king.

^k The 1st and 2d qu's read *this*; fo

does *S.* but gives not the reading of the 3d, *thus*.

^l The 2d q. reads *the female doe*; the 3d, *a female doe*.

^m *W.* reads, *Erre that*, &c.

ⁿ Fo's, *cuplet*.

^o The 3d q. reads *well for ever*; *S.* takes no notice of this reading.

^p The 2d and 3d qu's and *T.*'s *Svo* read, *a dog*, &c. *T.*'s *duodecimo*, *W.* and *J.* *the dog*, &c.

^q So the qu's and *C.*; all the rest read *you for thee*.

Strengthen your patience in our last night's speech. ^r [To Laer.
 We'll put the matter to the present push.
 Good *Gertrude*, set some watch over your son.
 This grave shall have a living monument :
 An hour of quiet ^s thereby shall we see ;
 'Till then, in patience our proceeding be. [Exeunt.

S C E N E III.

^t *A Hall, in the Palace.*

Enter Hamlet and Horatio.

Ham. So much for this, fir. ^u Now shall you see the other.
 You do remember all the circumstance ?

Hor. Remember it, my lord ?

Ham. Sir, in my heart there was a kind of fighting,
 That would not let me sleep ; ^w methought, I lay
 Worse than the ^x mutines in ^y the bilboes. ^z Rashly,

^r This direction by *R.*

^s So the 2d and 3d qu's and *C.* *There-*
by seems to refer to the living monument,
 i. e. *Hamlet* who is to be murdered. The
 1st q. reads *tbirty* ; all the rest *sporitly*.

^t This description *R.*'s.

^u The *fo*'s and *R.* read, *Now let me*
see the other, &c.

^w The 1st q. reads *my thought*.

^x The *French* word for mutineers.

R. P. and *H.* read, *mutineers*.

^y *P.* and *H.* omit *the*.

^z *P.* alters this as follows—*Rashness*
(and prais'd be rashness for it) lets us
know, &c. and is followed by all but *J.*
 This new reading of *P.*'s gives an occa-

sion to *W.* of altering *Our* to *Or* in the
 next line. He says the sense of this
 reading (as it stands in *P.*) is, *Our rash-*
ness lets us know that our indiscretion serves
us well, &c. But this, he says,
 could never be *Shakespeare's* sense ; and
 that we should read and point thus,—
Rashness, (and prais'd be rashness for it)
lets us know ; or indiscretion, &c. See
Heath in loc.

But there is no difficulty in the pas-
 sage if we take it as we find it in all the
 editions before *P.* *Hamlet* is proceeding
 in his story, but interrupts himself with
 a reflection, *Let us know, &c.* to the end
 of the speech.

And

And ^a prais'd be rashness for it, — (Let us know,
Our indiscretion sometimes serves us well,
When our ^b deep plots do ^c fail; and that should ^d learn us
There's a divinity that shapes our ends,
Rough-hew them how we will.)

Hor. That is most certain.

Ham. Up from my cabin,
My sea-gown scarf'd about me, in the dark
Grop'd I to find out them; had my desire,
Finger'd their packet, and in fine withdrew
To mine own room again; making so bold,
My ^e fears forgetting manners, to ^f unfold
Their grand commission; where I found, *Horatio*,
^g A royal knavery; an exact command,
Larded with many several ^h forts of ⁱ reasons,
Importing *Denmark's* health, and *England's* too,
With, ho! such buggs and goblins in my life;
That on the supervise, no leisure bated,
No, not to stay the grinding of the ax,
My head should be struck off.

Hor. Is't possible?

Ham. Here's the commission, read it at more leisure;
But wilt thou hear ^k now how I did proceed?

^a Fo's, *praise*.

^b The fo's and R. read, *dear plots*,
&c.

^c The 1st q. 4th f. and R. read *fall*;
the 2d and 3d q. *fall*; the 1st, 2d and
3d fo's, *paule*.

^d So the qu's; the word *learn* is some-
times taken in this sense by *Shakespeare*
and other writers. All the rest read
teach.

^e The 2d, 3d and 4th fo's read *tears*.

^f So the qu's; the rest read *unfoul* for
unfold.

^g The fo's and R. read, *Oh Royal
knavery!* &c.

^h The 2d f. reads *forts*.

ⁱ The fo's and R. read *reason*.

^k The 2d, 3d and 4th fo's and R.
omit *now*: The 1st f. reads, *hear me
how I did*, &c.

Hor.

Hor. ¹ I beseech you.

Ham. Being thus benetted round with ^m villains ⁿ,
^o Ere I could ^p make a prologue to my ^q brains,
^r They had begun the play: I sat me down,
 Devis'd a new commiffion, wrote it fair:
 I once did hold it, as our Statists do,
 A baseness to write fair, and labour'd much
 How to forget that learning; but, fir, now
 It did me yeoman's service. Wilt thou know
 Th' effect of what I wrote?

Hor. Ay, good my lord.

Ham. An earnest conjuration from the king,
 As *England* was his faithful tributary,
 As love between them, ^t like the palm ^u might flourish,
 As peace should still her wheaten garland wear,
 And stand a ^v comma 'tween their amities
 And many such like *as's* of great charge;
 That on the view and ^y knowing ^z of these contents,
 Without debatement further, more or less,

¹ *C.* reads, *Ay; beseech you.*

^m *T.* reads *willany.*

ⁿ After *villains* *H.* reads *and.*

^o The *qu's* and *C.* read *Or for Ere.*

^p *W.* reads *mark.*

^q *W.* and *T.* read *bane*; objecting against *brains* as nonsense; but *brains* may be here read a metonymy of cause for effect, and made use of for the effect of *Hamlet's* brain, the counterplot. Vide *Heath* in loc.

^r *H.* reads, *They having begun, &c.*

^s The *fo's* and *R.* read *effects.*

^t The *fo's* and *R.* read *as for like.*

^u The *fo's* and *R.* read *should for might.*

^v *H.* reads *comma*; *W.* and *C.* *commere*, a go-between, a procurer. See *Heath* in loc.

^x The *qu's* read, *as fir*; *fo's*, *effis.* I shall here, for the great curiosity of it, transcribe an explanatory note of *Dr. J.'s* on this passage:

—*As's of great charge*;] *Assis* heavily loaded.

^y The *fo's* and *R.* read *know.*

^z *P.* omits *of*; followed by the rest, except *C.* and *J.*

He

ACT V. SCENE III.

187

He should ^a those bearers put to sudden death
Not thriving time allow'd.

Hor. How was this seal'd?

Ham. Why, even in that was heaven ^c ordinant;
I had my father's signet in my purse,
Which was the model of that *Danish* seal;
^d Folded the writ up in ^e the form of th' other,
Subscrib'd it, ^f gave 't th' impressi^on, plac'd it safely,
^g The changeling never known; now, the next day
Was our sea-fight, and what to this was ^h sequent
Thou know'st already.

Hor. So, *Guiltenstern* and *Rosencreaus* go to't.

Ham. ⁱ *Why, man, they did make love to this employment.*
They are not near my conscience; their ^k defeat
^l Doth by their own insinuation grow:
^m 'Tis dangerous when ⁿ the baser nature comes
Between the pass, and fell incensed points
Of mighty opposites.

Hor. Why, what a king is this!

^a So the qu's; the fo's and all the rest read *the*.

^b The 4th f. R. P. and H. read *No*.

^c The fo's, R. and P.'s q. read *ordinate*.

^d Before *folded* R. and all after him read *I*.

^e The fo's, R. and all after, omit *the*.

^f The 2d, 3d and 4th fo's, R. and all after, except C. read *gave*, omitting the contracted *it*.

^g P. alters this as follows, *The change was never known, &c.* By which means

he has blotted out a beautiful metaphor, and given us tame prose in the room of spirited poetry. But is it not strange that in this he should be followed by H. P.

^h The fo's read *sequent* for *sequent*.

ⁱ This line in italic is omitted in the qu's, P. and H.

^k The fo's and R. read *debate* for *defeat*.

^l Qu's, *does*.

^m The 2d, 3d and 4th fo's, R. P. and H. omit *the*. H. reads, *when baser natures come*.

Ham.

Ham. Does it not, ⁿ think thee, stand me now upon?
 He that hath kill'd my king, and whor'd my mother,
 Popt in between th' election and my hopes,
 Thrown out his angle for my proper life,
 And with such cozenage; is't not perfect conscience
 ° *To quit him with this arm? ^p and is't not to be damn'd,
 To let this canker of our nature come
 In further evil?*

Hor. *It must be shortly known to him from England,
 What is the issue of the business there.*

Ham. *It will be short. The interim is mine;
 And a man's life's no more than to say, one.
 But I am very sorry, good Horatio,
 That to Laertes I forgot myself;
 For by the image of my cause I see
 The portraiture of his; I'll ^q count his ^r favours;
 But, sure, the bravery of his grief did put me
 Into a tow'ring passion.*

Hor. *Peace, who comes here?*

ⁿ *Think thee*, i. e. bethink thyself, imp. mood: But the fo's read *think'st thee*, making it an interrogation; which R. to make it better grammar, alters to *think'st thou*; followed by the after-editors, except C.

° These lines in italic are not in the qu's.

^p H. omits *and*.

^q The fo's read *count*, i. e. make account of, or value. R. alters this to *court*, followed by all the rest. *Court* is not so proper a word for *Hamlet*, when applied to his inferior *Laertes*.

^r T. and all after, except C. read *favour*.

SCENE

ACT V. SCENE IV. 141

SCENE IV.

• Enter Ofrick.

Ofr. Your lordship is right welcome back to *Denmark*.

Ham. I humbly thank you, fir. Doft know this water-fly?

Hor. No, my good lord.

Ham. Thy ftate is the more gracious; for 'tis a vice to know him. He hath much land, and fertile. Let a beaft be lord of beafts, and his crib fhall ftand at the king's mefe. 'Tis a ' chough; but, as I ^u fay, fpacious in the poffeffion of dirt.

Ofr. Sweet lord, if your ^v lordship were at leifure, I fhould impart a thing to you from his Majesty.

Ham. I will receive it, ^x fir, with all diligence of fpirit. ^y Your bonnet to his right ufe, 'tis for the head.

Ofr. I thank your lordship, it is very hot.

Ham. No, believe me, 'tis very cold; the wind is northerly.

Ofr. It is indifferent cold, my lord, indeed.

Ham. ^z But yet, methinks, it is very ^a fultry, and hot; ^b or my complexion —

^a The qu's read, *Enter a courtier*.

^c C. reads *cough*.

^u The 1st f. reads, *few*.

^v The fo's and R. read *friendship* for *lordship*.

^x So the qu's and C; the rest omit *fir*.

^y Before *your* the fo's, R. P. and H. infer *Put*.

^z The fo's, R. P. and H. omit *But*.

yet.

^a The 1st q. reads *fully*; the 2d and 3d, and the fo's, *fultry*.

^b So the 1st and 2d qu's, W. and C; all the rest read *fir*.

Ofr.

Ofr. Exceedingly, my lord. It is very ^e fultry, as 'twere, I cannot tell how.—^d My lord, his majesty ^e bad me signify ^f to you, that he has laid a great wager on your head. Sir, this is the matter—

Ham. I beseech you, remember—

[^k Hamlet moves him to put on his hat.

Ofr. ^h Nay, good my lord,—for my ease, in good faith.—^l Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences of very soft society, and great ^k shewing: Indeed, to speak ^l feelingly of him, he is the card or kalendar of gentry; for ^m you shall find in him the continent of what part a gentleman would see.

Ham. Sir, his definement suffers no perdition in you; though I know, to divide him inventorially would ⁿ dizzy the arithmetic of memory; and yet but ^o raw neither in respect of his quick sail. But, in the verity of quick extolment, I take him to be a soul of great article; and his infusion of such dearth and

^e The 1st q. *foultry*; the 2d and 3d and the fo's, *foultry*.

^d Before *my lord* the fo's and R. read *But*.

^e So the qu's and 1st, 2d and 3d fo's, and C; the rest, *bid*.

^f Third q. *unto*.

^g This direction is first inserted by J.

^h So the qu's and C; the fo's and all the other editions read, *Nay is good faith, for mine ease, in good faith*.

ⁱ What is here in italic is omitted by the fo's, R. P. and H. Instead of which they insert in this speech, *Sir, you are not*

ignorant of what excellence Laertes is at his weapons.

^k So the qu's; T. who first restores this passage from the old qu's, alters *shewing* to *show*; and is followed by W. and J.

^l The first q. reads *feelingly*; which perhaps *Shakespeare* might have written; if so, he alludes to the praises and commendations the *seller* gives to his wares.
^m J. says, he knows not but it should be read, *You shall find him the continent, &c.*

ⁿ The 1st q. reads *dofe*.

^o W. reads *slow* for *raw*; the 1st q. *yaw*.

ACT V. SCENE IV. 191

rareness, as, to make true diction of him, his semblable is his mirrour; and, who else would trace him, his umbrage, nothing more.

Ofr. Your lordship speaks most infallibly of him.

Ham. The concernancy, fir?—Why do we wrap the gentleman in our more rawer breath? [¶]

Ofr. Sir?

Hor. [¶] Is't not possible to understand? In another tongue you will ' do't, fir, ' really.

Ham. What imports the nomination of this gentleman?

Ofr. Of Laertes.

Hor. His purse is empty already: all 's golden words are spent.

[¶] T. here puts in this direction, To Horatio. But Hamlet seems to direct the whole of this speech to Ofrick: The concernancy, fir? i. e. Come to the business, what is your concern with me? Why do we wrap, &c. What need we spend the time in descanting any longer on the good qualities of Laertes, which will gain but little credit by our raw, imperfect praises?

[¶] Heath proposes to read, It is not possible, &c. ironically.

[¶] The 1st q. reads too't.

[¶] T. alters really to rarely; followed by W. and C. Heath says, We should undoubtedly read, You do't, fir, rarely; i. e. you have hit upon the humour of this language. J. would read, Is't possible not to be understood in a mother tongue? You will do't, fir, really.

But perhaps this passage, without any alterations but such as regard pointing,

may become more intelligible. It has been supposed all along, that this speech is directed to Hamlet: but let us suppose it directed to Ofrick, and for what sense we can make of it then. Hamlet has been contending with Ofrick in his own unintelligible style, and has got the better of him; for Hamlet's question, The concernancy, fir? &c. seems not to be understood by Ofrick, who therefore demanding his meaning, says, Sir?—Horatio, finding him pos'd, says, Is't not possible to understand? In another tongue you will do't, fir, really; i. e. Are you defeated at your own weapons? Can't you understand your own kind of jargon?—If so, you had better speak in another tongue, make use of common sense without any flourish, and you'll not be in danger of being put out of countenance.

Ham.

Ham. Of him, fir.

Ofr. I know, you are not ignorant—

Ham. I would you did, fir. Yet, in faith, if you did, it would not much approve me.—Well, fir.

Ofr. You are ' not ignorant of what excellence Laertes is.

Ham. I dare not confess that, lest I should compare with him in excellence: " but to know a man well, were to know himself.

Ofr. I mean, fir, for " his weapon: but in the imputation laid on him by them in x his meed, he's unfellowed.

Ham. What's his weapon?

Ofr. Rapier and dagger.

Ham. That's two of his weapons; but well.

Ofr. The king, fir, hath y wager'd with him six *Barbary* horses, against the which he z has a impon'd, as I take it, six *French* rapiers and poniards, with their assigns, as girdle, b hanger, c and fo. Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

Ham. What call you the carriages?

d Hor. I knew, you must be edified by the margin, ere you had done.

Ofr. The e carriages, fir, are the hangers.

t The 2d and 3d qu's omit *me*.

u C. *for* for *but*.

w The 1st and 2d qu's read *this*; so does S. but gives not the reading of the 3d, viz. *this*.

x C. *this*.

y So the qu's and C; the rest *wag'd*.

z The fo's, R. P. and H. omit *has*.

a The 1st and 2d qu's read *impon'd*; the 3d, *impawn'd*. J. proposes *depon'd*.

b All but the qu's and C. read *barbary*.

c The fo's, R. P. and H. read *or* for *and*.

d This speech in italic is omitted by the fo's, R. P. and H.

e The 1st and 2d qu's read *carriage*; so does S. but gives not the reading of the 3d, viz. *carriages*.

Ham.

Ham. The phrase would be more germane to the matter if we could carry ^f a cannon by our sides; I would it ^g might be hangers till then. But, on; fix *Barbary* horses against six *French* swords, their assigns, and three liberal conceited carriages; that's the *French* ^h bett against the *Danish*. ⁱ Why is this impon'd, as you call it?

Ofr. The king, sir, hath laid, ^k sir, that in a dozen passes between ^l yourself and him, he shall not exceed you three hits: ^m He hath laid on twelve for nine, and ⁿ it would come to immediate trial, if your lordship would vouchsafe the answer.

Ham. How if I answer, no?

Ofr. I mean, my lord, the opposition of your person in trial.

Ham. Sir, I will walk here in the hall: if it please his Majesty, 'tis the breathing time of day with me; let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him ^o if I can: if not, I will gain nothing but shame and the-odd hits.

Ofr. ^p Shall I deliver you so?

Ham. To ^q this effect, sir, after what flourish your nature will.

Ofr. I commend my duty to your lordship. [Exit.

- ^f All but the qu's and C. omit *a*.
- ^g The 1st q. omits *might*.
- ^h The fo's and R. read *but*.
- ⁱ The qu's read, *Why is this all you call it?*
- ^k All but the qu's omit *sir*.
- ^l So the qu's and C; the rest read *you*.
- ^m The fo's read, *be both one stroke for mine, &c.*
- ⁿ The fo's and R. read *that for it*.
- ^o The qu's read, *and I can*. C. *an I can*.
- ^p The fo's and R. read, *Shall I deliver you 'en so?*
- ^q C. *that*.

Ham. † Yours. † He does well to commend it himself, there are no tongues else for †'s turn.

Hor. This lapwing † runs away with the shell on his head!

Ham. He did † so, fir, with his dug before he suck'd it. Thus † has he, and † many more of the same † breed that I know the droffy age doats on, only got the tune of the time, † and († out of an habit of encounter) a kind of † mifty collection, which carries them through and through

† The fo's, R. and editions after, *did* comply with *his dug*. So that the true reading appears to be, *He did* compliment with *his dug* before he suck'd it;

† The qu's omit *He*.

† The fo's read *tongue* for *turn*.

† All the editions read *runs*. *J.* says, *I see no propriety in the image of lapwing.*

(He means, I suppose, when applied to *Ofrick's* taking his leave of *Hamlet*.)

Ofrick did not run till he had done his business. We may read, This lapwing ran away,—that is, this fellow was full of unimportant bustle from his birth. So far *J.* But I see no reason why we may not read *runs*: *Ofrick* is called *young Ofrick* in the next speech but one, and being young, he may be supposed to be but an half-formed courtier, which *Horatio* justly compares to a lapwing scarcely hatched; and, by the running sway with the shell on his head, he would image out his forwardness of talk, and conceit of himself; his putting on the courtier before he was properly qualified.

† The 1st q. reads, *A did, fir, with his dug, &c.* The other qu's, *A did so, fir, with his dug, &c.* What! (says *W.*) run away with it? The folio reads, *He*

did comply with *his dug*. So that the true reading appears to be, *He did* compliment with *his dug* before he suck'd it; i. e. stand upon ceremony with it, to shew he was born a courtier. This is extremely humorous. *W.* Followed by *J.* and *C.*

But I don't see why the old reading may not stand. If *Horatio's* foregoing speech means to express a wonder at so raw a youth's affecting the air of a courtier; *Hamlet's* reply is very pertinent, *He did so with his dug before he suck'd it.* Do you wonder at his affecting the courtier now? why he has done it from his very cradle.

R. P. and H. follow the qu's.

† Fo's, *bas*.

† For *many*, the 1st f. reads *mine*, the other fo's and R. *nine*.

† For *breed*, the fo's and R. read *beavy*.

† C. *an*.

† So the qu's; the rest, *outward habit of encounter*.

† The 1st q. reads *bisfy*; the 2d and 3d, *wisfy*; all the rest *yesty*.

ACT V. SCENE IV. 195

the most ^d profane and ^e tres-renowned opinions, and do but blow them to their ^f trial, the bubbles are out.

^g Enter a lord.

Lord. *My lord, his majesty commended him to you by young Ofrick, who brings back to him, that you attend him in the ball. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time?*

Ham. *I am constant to my purposes, they follow the king's pleasure; if his fitness speaks, mine is ready, now, or whensoever, provided I be so able as now.*

Lord. *The king and queen and all are coming down.*

Ham. *In happy time.*

Lord. *The queen desires you to use some gentle entertainment to Laertes, before you ^h fall to play.*

Ham. *She well instructs me.*

[Exit Lord.]

Hor. ⁱ You will lose, my lord.

Ham. I do not think so. Since he went into France, I have been in continual practice; I shall win at the odds.

^d So the qu's; H. W. and C. read, *fann'd*; all the rest, *fond*.

^e The 1st q. reads *trenowned*; the other qu's *trennotoned*. All the rest, *winnowed*. Shakespeare seems to have written *tres-renowned* (which is the French method of forming the superlative degree) i. e. *most renowned*. Then the description of these persons, as it stands in the old quartos, will be, Those who, out of accustoming themselves to encounter in all kinds of discourse, have got such a superficial collection of knowledge, as furnish them with words on all

topics, and carries them through and through the most common (for so *profane* may here signify) and even the most renowned opinions; i. e. opinions, or branches of learning, which bring renown to the learned in them.

^f All but the qu's and C. read *trials*.

^g What passes between Hamlet and the Lord is omitted in the fo's.

^h The 2d and 3d qu's, and R. read *go for fall*.

ⁱ So the qu's; the rest, *You will lose this wager, my lord*.

Thou wouldst not think how ill all's ^m here about thy heart—but it is no matter.

F. r. Nay, good my lord,—

Ham. It is but foolery; but it is such a kind of °gain-giving as would, perhaps, trouble a woman.

Hor. If your mind dislike any thing, obey ^r it. I will forestal their repair hither, and say you are not fit.

Ham. Not a whit, we defy augury; there is ^q special providence in the fall of a sparrow. If it be ^r, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come; the readines is all. ^s Since no man of aught he leaves, knows, what is't to leave betimes? ^t Let be.

^k Before *thou* all but the qu's and C. insert *But*.

^l The fo's and R. omit *ill*.

^m The fo's omit the contracted *is* after *all*.

ⁿ *W.* and *J.* read, *Nay, my good lord*.

^o The 1st q. reads *gamgiving* (wherein *in* might be blunder'd into *m* by the printer). The 2d and 3d, *gamegiving*. *P.* reads *game-giving* in his quarto, and *mis-giving* in his duodecimo.

Gain-giving, the same as *mis-giving*, a giving against, as *gain-saying*, &c. *H.*

^p The fo's and R. omit *it*.

^q Before *special* the 3d q. the fo's, R. *T. W.* and *J.* read *a*.

^r After *be* all but the qu's insert *now*.

^s So the qu's, *W.* and *C.* The fo's, *R. P.* and *T.* read, *Since no man has aught of what he leaves, &c.* *H.* reads, *Since no man owes aught of what he leaves, &c.* *J.* reads, *Since no man knows aught of what he leaves, &c.* and says it stood so in some copy; but does not tell us what copy.

^t All but the qu's, *W.* and *C.* omit *Let be*.

SCENE

SCENE V.

Enter King, Queen, Laertes and Lords, with other attendants with foils, and gamblets. A table, and flaggons of wine on it.

King. Come, *Hamlet*, come and take this hand from me.
 ♫ [*Gives him the hand of Laertes.*]

Ham. Give me your pardon, fir: I've done you wrong:
 But pardon 't, as you are a gentleman.

This presence knows, and you must needs have heard,
 How I am punish'd with ^z a fore distraction.

What I have done,

That might your ^y nature, honour, and exception

Roughly awake, I here proclaim was madness:

Was't *Hamlet* wrong'd *Laertes*? never, *Hamlet*.

If *Hamlet* from himself be ta'en away,

And, when he's not himself, does wrong *Laertes*,

Then *Hamlet* does it not; *Hamlet* denies it.

Who does it then? his madness. If 't be so,

Hamlet is of the faction that is wrong'd;

His madness is poor *Hamlet's* enemy.

^z Sir, in this audience,

Let my disclaiming from a purpos'd evil,

Free me so far in your most generous thoughts,

That I have shot my arrow o'er the house,

And hurt my ^a brother.

¹ The qu's direct thus, *A table prepared, trumpets, drum and officers, with cushions, King, Queen, and all the state, foils, daggers and Laertes.*

^u This direction by *H.*

^v The fo's, R, P. H. and Q. omit a. *ibid.*

^x The 2d, 3d and 4th fo's, read, *untunes honour, &c.*

^z All but the fo's and R. omit, *Sir, in this audience.*

^a The fo's and R. read *mother* for *bro-*

Laer. I am satisfied in nature,
 Whose motive in this case should stir me most
 To my revenge: but in my terms of honour
 I stand aloof, and will no reconcilment,
 'Till by some elder masters of known honour
 I have a voice, and ^b president of peace,
 To ^c keep my name ^d ungor'd. ^e But till that time,
 I do receive your offer'd love like love,
 And will not wrong it.

Ham. ^f I embrace it freely,
 And will this brother's wager frankly play.
 Give us the foils ^g.

Laer. Come, one for me.

Ham. I'll be your foil, *Laertes*; in mine ignorance
 Your skill shall, like a star i'th' ^h darkest night,
 Stick fiery off indeed.

Laer. You mock me, fir.

Ham. No, by this hand.

King. Give ⁱ them the foils, young *Osrick*. ^k Cousin *Hamlet*,
 You know the wager.

Ham. ^l Very well, my lord.

^b So all editions but *J.* and *C.* who reads, *precedent*; and perhaps this was *Shakespeare's* meaning.

^c The qu's omit *keep*.

^d The fo's and *R.* *ungorg'd*.

^e The qu's, *but all that time*.

^f The fo's and *R.* read, *I do embrace*,
 &c.

^g After *foils*, the fo's, *R. H.* and *C.* read *Come on*. But, this being a phrase

used immediately before attacking, cannot be proper here, as they had not yet furnished themselves with foils.

^h The 2d, 3d and 4th fo's and *R.* read *brightest* for *darkest*.

ⁱ The 2d, 3d and 4th fo's and *R.* omit *them*.

^k *P.* and all after, except *C.* omit *Cousin*.

^l *P.* and all after omit *Very*.

^a Your Grace hath laid the odds o'th' weaker side.

King. I do not fear it, I have seen you both :
But since he is ^a better'd, ^o we have therefore odds.

Laer. This is too heavy, let me see another.

Ham. This likes me well. These foils have all a length ?

[Prepares to play.

Ofr. Ay, my good lord.

King. Set me the stoops of wine upon ^p that table.
If *Hamlet* ^a give the first, or second hit,
Or quit in answer of ^r the third exchange,
Let all the battlements their ordnance fire ;
The king shall drink to *Hamlet's* better breath,
And in the cup an ^s union shall he throw,

^m *H.* and *J.* read, *Your grace hath laid upon the weaker side.* *J.* objects against the reading of the other editions, As the odds were on the side of *Laertes*, who was to hit *Hamlet* twelve times to nine, and says, it was perhaps the author's slip. But let Dr. *Johnson* consider, the odds here spoken of were *laid*, therefore the odds were in the *wager*; and if we turn back, we shall find that the king betted six *Barbary* horses against six *French* rapiers and poniards, with their appurtenances. Who sees not that the *Barbary* horses are to be look'd upon as odds, against the *French* rapiers, &c. ^p What the king says afterwards of his having the odds, relates to the number of hits.

ⁿ The qu's read *better*. Since he is better'd, &c. i. e. since the wager he gains, if he should win, is better than what we shall gain if he loses, therefore we have odds, that is, we are not to make so many hits as *Laertes*.

^o *C.* reads *you* for *we*.

^p The 2d and 3d qu's *the* for *that*.

^q *T.* reads *gives*.

^r The 3d and 4th f. and *R.* read *a* for *the*.

^s The 1st q. reads *Prince*; the 2d and 3d, and *P.* *onyx*. *T.* says, If I am not mistaken, neither the *onyx* nor *sardonyx* are jewels which ever found place in an imperial crown. An *union* is the finest sort of pearl, and has its place in all crowns and coronets. Besides, let us consider what the king says on *Hamlet's* giving *Laertes* the first hit.

Stay, give me drink; *Hamlet*, *this pearl is mine*, &c.

Therefore if an *union* be a pearl, and an *onyx* a gem, or stone quite differing in its nature from pearls; the king's saying, that *Hamlet* has earn'd the *pearl*, I think, amounts to a demonstration that it was an *un on-pearl*, which he meant to throw into the cup. *T.*

Richer than that which four successive kings
 In *Denmark's* crown have worn. Give me the cups;
 And let the kettle to the trumpet speak,
 The trumpet to the cannoneer without,
 The cannons to the heavens, the heavens to earth:
 Now the king drinks to *Hamlet*.—Come: Begin:
 And you, the judges, bear a wary eye.

Ham. Come on, fir.

Laer. * Come, my lord.

[*They play.*

Ham. One—

Laer. No—

Ham. Judgement.

Ofr. A hit, a very palpable hit.

Laer. Well—again—

King. Stay, give me drink. *Hamlet*, this pearl is thine;
 Here's to thy health. Give him the cup.

[*Trumpets sound, shot goes off.*

Ham. I'll play this bout first. Set * it by awhile,
 Come: another hit—what say you?

Laer. * I do confess 't.

King. Our son shall win.

Queen. He's fat, and scant of breath,

* So the qu's and C. The 1st and 2d fir.
 fo's read, *trumpets*, &c. *trumpets*; the 3d y The qu's direct, *Drum, trumpets*,
 and 4th, and all the rest, *trumpets*, &c. *Flourish, a piece goes off.* C. directs, *drinks*,
trumpets. and puts *poison in the cup.* *Flourish, Ord-*

u The fo's and R. read *heaven.*

dance *within.*

w Here the qu's direct, *Trumpets the*
while.

z The fo's omit it.

x The fo's and R.'s octavo read, rest, except C. *A touch, a touch, I do con-*
come on, fir. R.'s duodecimo, *So on, fir.*

b Here,

† Here, *Hamlet*; take my napkin, rub thy brows,
The queen carouses to thy fortune, *Hamlet*,

Ham. ° Good madam —

King. *Gertrude*, do not drink,

Queen. I will, my lord; I pray you, pardon me ^d;

King. It is the poison'd cup. It is too late — [*Aside*,

Ham. I dare not drink yet, madam. By and by,

Queen. Come, let me wipe thy face.

Laer. ° My lord, I'll hit him now,

King. I do not think 't.

Laer. And yet it is almost against my conscience. [*Aside*.

Ham. Come, for the third, *Laertes*; you ^e do but dally;

I pray you, pass with your best violence:

‡ I am sure you make a wanton of me.

Laer. Say you so? come on. [*Play*.

Ofr. Nothing neither way.

Laer. Have at you now.

[[†] *Laertes wounds Hamlet; then, "in scuffling, they change rapiers," and Hamlet wounds Laertes.*

King. Part them, they are incens'd.

Ham. Nay, come again.

Ofr. Look to the queen there ho!

Hor. They bleed on both sides. How is 't, my lord?

Ofr. How is 't, *Laertes*?

^b The fo's and R. read, *Here's a napkin, rub, &c.*

^c C. reads, *Thank you, good madam.*

^d Here C. directs, *drinks, and tenders the cup to Hamlet.*

^e P. and all after him, except C. omit, *My lord.*

^f All but qu's omit *do*.

^g So the qu's; the rest, *I am afraid you, &c.*

^h The qu's have no direction here; the fo's, what is between the inverted commas.

Laer.

Laer. Why, as a woodcock to my ¹ own springe, *Ofrick*;
I am justly kill'd with mine own treachery.

Ham. How does the queen?

King. She ^k swoons to see them bleed.

Queen. No, no, the drink, the drink —
Oh! my dear *Hamlet* — the drink, the drink —
I am poison'd —

[*Queen dies.*]

Ham. Oh ¹ villainy! — ^m how? — let the doors be lock'd,
Treachery! seek it out —

Laer. ⁿ It is here, *Hamlet*: thou art slain;
No medicine in the world can do thee good:
In thee there is not ^o half an hour's life;
The treacherous instrument is in ^p thy hand,
Unbated and envenom'd. The foul practice
Hath turn'd itself on me. Lo, here I lie,
Never to rise again. Thy mother's poison'd.
^q I can no more — the king, the king's to blame.

Ham. The point envenom'd too?
Then, venom, ^r to thy work. [^s *Stabs the king.*]

All. Treason, treason:

King. O yet defend me, friends, I am but hurt.

¹ The fo's and R. omit *own*.

^k First and 2d qu's, and 1st and 2d fo's, *sounds*.

^l The 3d q. reads *villains*.
^m — *how*? i. e. how was she poison'd. So the 1st q. the fo's and R. the rest read *be*!

ⁿ The fo's, R. and C. read, *It is here*, *Hamlet*. *Hamlet*, *thou*, &c.

^o So the qu's and C; the rest, *half an hour of life*.

^p The 1st and 2d qu's read, *my band*;

so S. but he gives not the reading of the 3d, *thy band*.

^q The 3d q. reads, *I am no more*, &c.

^r So all the editions before T.'s duodecimo, where *to* is altered to *do*; and so *do* comes into all the editions after, except C.

^s The qu's have no direction here. The fo's direct, *Hurts the king*.

Ham.

ACT V. SCENE V. 203

Ham. Here thou incestuous, [†] murtherous, damned *Dane*,
 Drink off this potion. Is ^u the ^v union here?
 Follow my mother. [^x *King dies.*]

Laer. He is justly serv'd.
 It is a poison temper'd by himself.
 Exchange forgiveness with me, noble *Hamlet*;
 Mine and my father's death come not ^y upon thee,
 Nor thine on me! [^z *Dies.*]

Ham. Heav'n make thee free of it. I follow thee.
 I am dead, *Horatio*. Wretched queen, adieu!
 You that look pale, and tremble at this chance,
 That are but mutes or audience ^a to this act,
 Had I but time (as this fell serjeant death
 Is strict in ^b his arrest) oh, I could tell you—
 But let it be—*Horatio*, I am dead;
 Thou liv'st, report me and ^c my cause aright
 To ^d the unsatisfied.

Hor. Never believe it.
 I am more an antique *Roman* than a *Dane*.
 Here's yet some liquor left.

Ham. As thou'rt a man,
 Give me the cup. Let go; by heav'n I'll hav't.
 O God! *Horatio*, what a wounded name,

^u The fo's and R. read *thy* for *the*. read *at* for *to*.

^v All the qu's here read *onyx*; so ^b The 2d, 3d and 4th fo's read *this*
 that it's likely *Shakespeare* first wrote for *his*.

onyx, and afterwards finding the error, ^c The fo's and R. read, *my cause*
 altered it to *union*. right.

^x No direction in the qu's.

^y T. W. and J. read *on* for *upon*, ^d The 3d and 4th fo's read *be* for
the.

^z No direction in the qu's.

^a The 2d, 3d and 4th fo's and R. ^c So the qu's and C; the rest, Oh
 good *Horatio*.

Things

Things standing thus unknown, † shall I leave behind me †
 If thou didst ever hold me in thy heart,
 Absent thee from felicity awhile,
 And in this harsh world draw thy breath in pain,
 To tell my † story. [March afar off, † and shout within.
 What warlike noise is this? [Exit Ofriek,

S C E N E VI.

Enter Ofriek.

Ofri. Young *Fortinbras*, with conquest come from *Poland*,
 † To the † ambassadors of *England* gives
 This warlike volley.

Ham. O, I die, *Horatio*.

The potent poison quite † o'er-grows my spirit;
 I cannot live to hear the news from *England*,
 But I do prophesy, th' election lights
 On *Fortinbras*; he has my dying voice;
 So tell him, with th' occurments † more or less,
 Which have solicited—The rest † is silence °. [† Dies.

† So the qu's; the rest, *shall live behind me*; but, a wounded name living behind a man, is scarcely *English*.

g P. and all after him, but J. and C. read *tale* for *story*.

h The qu's omit, and *shout* within.

i The 2d q. has *Tb.* instead *To*; the 3d omits *To*.

k H. reads *ambassador*.

l The 1st q. and all the fo's (followed by C.) read *o'er grows my spirit*; which may perhaps be *Shakespeare's* word; we have then the image of a

victorious cock crowing over his defeated antagonist; and the words *potent* and *spirit* seem favourable to this reading. A striking metaphor! But it may perhaps be thought a little too ludicrous, in this place.

m The qu's, three 1st fo's and C. read *more and less*.

n The 3d q. read *in* for *is*.

o After *silence*, the fo's and R. read, O, o, o.

p Not in the qu's.

ACT IV. SCENE V. 205

Hor. Now ^a cracks a noble heart. Good night, sweet prince;

And flights of angels ^r sing thee to thy rest!
Why does the drum come hither?

^s *Enter Fortinbras, and English ^t Ambassadors, with drum, colours, and attendants.*

Fort. Where is ^u this fight?

Hor. What is it you would see?
If aught of woe or wonder, cease your search.

Fort. ^v This quarry ^x cries on havoc. O proud death!
What feast is tow'rd in thine ^y infernal cell,
That thou so many princes at a ^z shot
So bloodily hast struck?

Amb. The fight is dismal,
And our affairs from *England* come too late:
The ears are senseless that should give us hearing;
To tell him his commandment is fulfill'd,
That *Rosencraus* and *Guildestern* are dead,
Where should we have our thanks?

Hor. Not from his mouth,
Had it th' ability of life to thank you:
He never gave commandment for their death,
But since so ^a jump upon this bloody question,

^q First f. *cracks.*

^r *W.* reads *wing* for *song*.

^s The qu's read, *Enter Fortinbras* with the ambassadors.

^t The fo's, R. P. and H. read *ambassador*.

^u The 3d and 4th f. and R. read, *the jump*.

^v The fo's read *His* for *This*.

^x H. reads, *cries out, havoc!*

^y So the 3d q. T. W. and J; the rest read *eternal*.

^z The fo's and R. read *shoot*.

^a P. T.'s octavo, and H; read *full fog*,

You from the *Polack* wars, and you from *England*,
 Are here arriv'd ; give order, that these bodies
 High on a stage be placed to the view,
 And let me speak to th' yet unknowing world,
 How these things came about. So shall you hear
 Of ^c cruel, bloody, and unnatural acts ;
 Of accidental judgments, casual slaughters ;
 Of deaths put on by cunning, ^d and for no cause ;
 And, in this upshot, purposes mistook
 Fall'n on th' inventors' heads. All this can I
 Truly deliver.

Fort. Let us haste to hear it,
 And call the ^e noblest to the audience.
 For me, with sorrow I embrace my fortune ;
 I have some ^f rights of memory in this kingdom,
 Which, ^g now to claim my vantage doth invite me.

Hor. Of that I shall have ^h also cause to speak,
 And from his mouth, whose voice will draw ⁱ on more :
 But let this fame be presently perform'd,
 Even while men's minds are wild, lest more mischance
 On plots and errors happen.

Fort. Let four captains
 Bear *Hamlet*, like a foldier, ^k to the stage ;
 For he was likely, had he been put on,

^b First q. omits *th'*.

^c The 1st q. and the fo's, read *carnal*
 for *cruel*.

^d So the qu's ; all the rest, and *forc'd*
caus'.

^e P.'s duodecimo, T. W. and J. read
Noblest. It matters not ; the *noblest* are

the *noblest* of the people.

^f Fo's, *rights*.

^g The fo's read *are* for *now*.

^h The fo's read *always* for *also*.

ⁱ The qu's, R. and P. read *no*.

^k The 3d and 4th fo's, R. and P.'s
 q. read *off* for *to*.

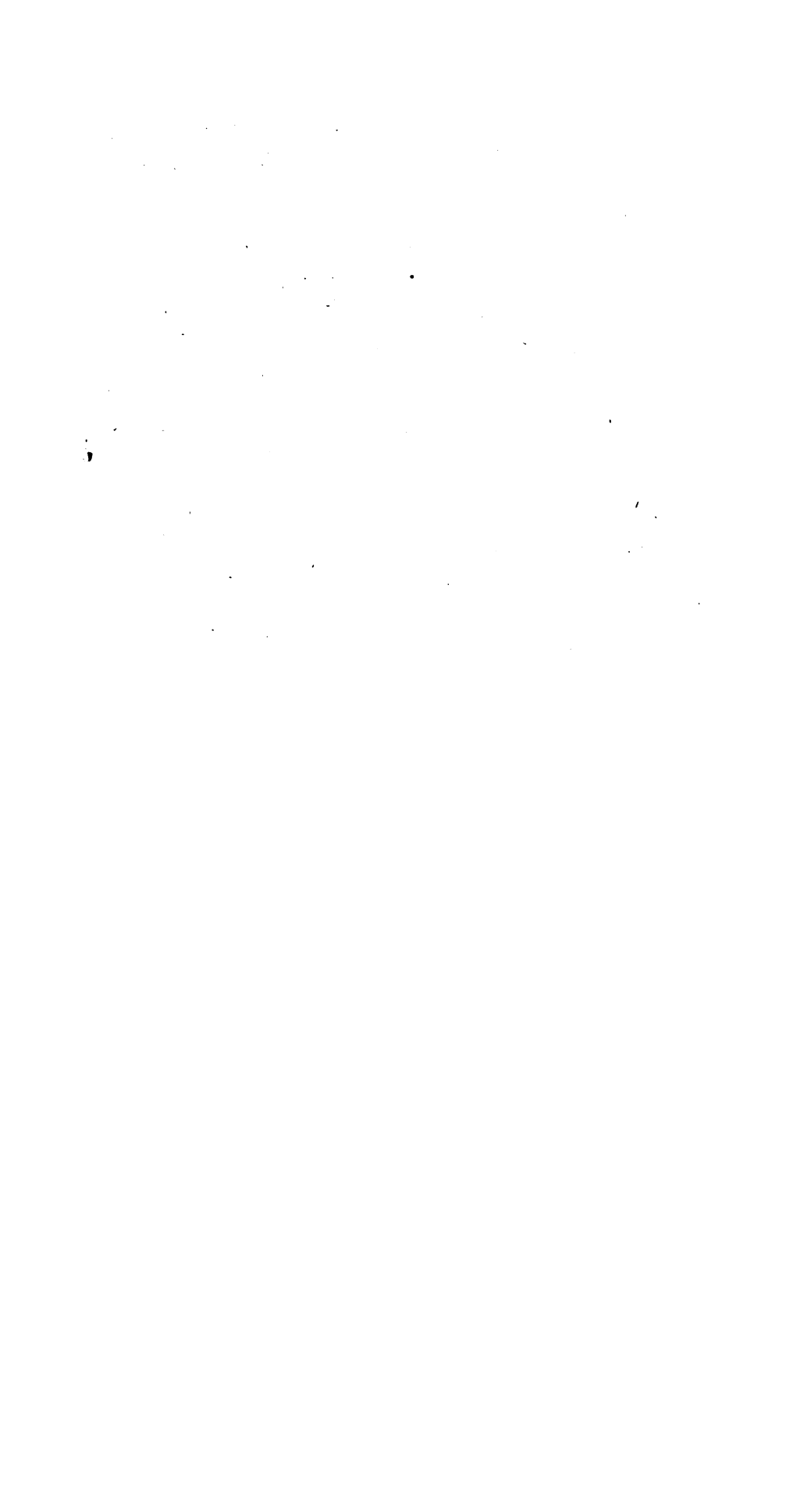
ACT V. SCENE VI. 207

To have prov'd most ¹ royally. And for his passage,
 The soldiers' music, and the ^m rites of war
 Speak loudly for him.
 Take up the ⁿ bodies. Such a fight as this
 Becomes the field, but here shews much amiss.
 Go bid the soldiers shoot.

[*Exeunt, ° marching: after which, a peal
 of Ordnance is shot off.*]

- ¹ The qu's read *royal*. the body of *Hamlet* was to be taken up;
^m The qu's and C, read *rights of war*. and the rest lie and rot where they were.
ⁿ So the qu's and C; all the rest read ° This direction not in the qu's.
body, so according to these editors, only

F I N I S.



E R R A T U M.

P. 93, l. 8. A& III, Scene 2, for *bell* read *bell*.

Handwritten text, likely bleed-through from the reverse side of the page. The text is extremely faint and illegible due to the quality of the scan. It appears to be a list or a set of notes, possibly containing names and dates, but the characters are too light to be accurately transcribed.

O T H E L L O,

THE MOOR OF VENICE,

T R A G E D Y.

CONFIDENTIAL

SECRET

1

SECRET



OTHELLO.

Act V.

Scene the last.



F. Hopwood del.

C. Rogers sculp.

O T H E L L O,

THE MOOR OF VENICE.

A T R A G E D Y.

BY WILLIAM SHAKESPEARE.

COLLATED WITH

THE OLD AND MODERN EDITIONS.



L O N D O N,

PRINTED BY W. BOWYER AND J. NICHOLS:

**AND SOLD BY W. OWEN, BETWEEN THE
TEMPLE-GATES, FLEET-STREET.**

MDCCLXXIII.

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O T H E L L O,
THE MOORE OF VENICE.

EDITIONS COLLATED.

1st Quarto. **T**HE Tragoedy of *Othello*, the Moore of *Venice*. As it hath been diverse Times acted at the Globe, and at the Black-Friers, by his Majesties Servants. Written by *William Shakespeare*. London, Printed by N. O. for *Thomas Walkley*, and are to be sold at his Shop, at the Eagle and Child, in Brittans Burffe, 1622 *.

2d Quarto. The title-page wanting.

The four Folios and other Editions as in *Hamlet*.

* This Edition hath the following Preface.

The Stationer to the Reader.

TO set forth a booke without an Epistle, were like to the old English proverbe, *A blew coat without a badge*. The Author being dead, I thought good to take that piece of worke upon mee: To commend it, I will not, for that which is good, I hope every man will commend, without intreaty: and I am the bolder, because the Author's name is sufficient to vent his worke. Thus leaving every one to the liberty of iudgement, I have ventered to print this Play, and leave it to the generall censure,

Yours,

Thomas Walkley.

D R A M A T I S P E R S O N Æ.

<i>Duke of Venice,</i>	Appears Act I. Sc. 7, 8, 9.
<i>Brabantio, a noble Venetian,</i>	Act I. Sc. 2, 3, 4, 5, 6.
<i>Gratiano, Brother to Brabantio,</i>	Act V. Sc. 3, 4, 5, 8, 9, 10.
<i>Lodovico, Kinsman to Brabantio and Gratiano,</i>	{ Act IV. Sc. 6, 7, 13. Act V. Sc. 3, 4, 5, 10.
<i>Othello, the Moor,</i>	{ Act I. Sc. 4, 5, 6, 8, 9. Act II. Sc. 6, 10, 13. Act III. Sc. 2, 4, 5, 6, 8, 9, 10, 13. Act V. Sc. 2, 6, 7, 8, 9, 10.
<i>Cassio, his Lieutenant-General,</i>	{ Act I. Sc. 5, 6, 8, 9. Act II. Sc. 3, 4, 5, 6, 10, 11, 12, 13, 14. Act III. Sc. 1, 3, 4, 11, 12, 13. Act IV. Sc. 2, 3, 4. Act V. Sc. 1, 2, 3, 4, 5, 10.
<i>Iago, Standard-bearer to Othello,</i>	{ Act I. Sc. 1, 2, 4, 5, 6, 8, 9, 10, 11. Act II. Sc. 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16. Act III. Sc. 1, 2, 4, 7, 8, 10, 11. Act IV. Sc. 1, 2, 3, 4, 5, 6, 7, 11, 12. Act V. Sc. 1, 3, 4, 5, 8, 10.
^b <i>Roderigo, a foolish Gentleman, in love with Desdemona,</i>	{ Act I. Sc. 1, 2, 3, 6, 8, 6, 10. Act II. Sc. 5, 6, 7, 12, 16. Act IV. Sc. 12. Act V. Sc. 1, 2, 3.
^c <i>Montano, the Moor's Predecessor in the Government of Cyprus,</i>	{ Act II. Sc. 1, 2, 3, 4, 5, 11, 12, 13. Act V. Sc. 8, 10.
<i>Clown, Servant to the Moor,</i>	Act III. Sc. 1, 9.
<i>Herald,</i>	Act II. Sc. 9.

^b So the qu's and C; the rest, *Roderigo*.

^c The qu's, *Montano*.

DRAMATIS PERSONÆ.

<i>Desdemona</i> , Daughter to <i>Bra-</i> <i>bantio</i> , and Wife to <i>Othello</i> ,	{ Act I. Sc. 9. Act II. Sc. 5, 6, 10, 13. Act III. Sc. 3, 4, 6, 9, 10, 11, 12. Act IV. Sc. 6, 9, 10, 11, 13. Act V. Sc. 6, 7.
<i>Æmia</i> , Wife to <i>Iago</i> ,	{ Act II. Sc. 5, 6. Act III. Sc. 1, 3, 4, 6, 7, 9, 10, 11, 12. Act IV. Sc. 3, 9, 10, 12, 13. Act V. Sc. 5, 7, 8, 9.
<i>Bianca</i> , Mistress to <i>Cassio</i> ,	{ Act III. Sc. 13. Act IV. Sc. 4. Act V. Sc. 4, 5.
Officers, Gentlemen,	Act II. Sc. 11. Act III. Sc. 2.
Messengers, Musicians,	Act III. Sc. 1.
Sailors, and Attendants.	

S C E N E,

For the first Act in *Venice*; during the rest of the Play,
in *Cyprus*.

A SKETCH

A
S K E T C H
O F
T H E P L A Y.

A C T I.

- Sc. I. **A** Street in *Venice*. Enter *Rod.* and *Iago*. *Iago's* hatred to the Moor and *Cassio*. They alarm *Bra*.
- Sc. II. *Bra*. appears above at a window. They inform him that the Moor is run away with his daughter *Des*. Exit *Iago*.
- Sc. III. Enter *Bra*. and servants. *Rod.* goes with them in search of *Oth.* and *Des*.
- Sc. IV. Another street before the *Sagittary*. Enter *Oth.*, *Iago* and attendants with torches. Talk of *Oth.'s* situation with *Bra*. on account of stealing his daughter.
- Sc. V. Enter *Caf.* and officers with torches, *Caf.* informs *Oth.* that the Duke and Senate send for him on business of state.
- Sc. VII. Enter *Bra.* *Rod.* and others. *Bra.* talks *Oth.* about his deluding his daughter; accuses him of having used spells for that purpose; and insists upon his being

SKETCH OF THE PLAY.

being carried to prison: which *Oth.* evades by telling him he is sent for by the Duke on business. Exeunt.

Sc. VII. The senate-house. Duke and Senators at a table, with lights and attendants. News have arrived that a *Turkish* fleet is sailing against *Cyprus*.

Sc. VIII. To them, enter *Bra.* *Oth.* *Caf.* *Rod.* and officers. Duke tells *Oth.* he must go against the *Turks*. *Bra.* complains to the Duke of *Oth.*'s having stolen his daughter, and corrupted her by spells and medicines. *Oth.* defends himself, that he had used no unlawful arts in gaining her; but that, in telling the story of his life and adventures, he had gotten her affections.

Sc. IX. *Des.* (being sent for) enters, and confirms the truth of *Oth.*'s assertion. The Duke endeavours to reconcile *Bra.* to the step his daughter has taken in marrying *Oth.* but tells *Oth.* he must immediately depart from *Cyprus*; which *Oth.* agrees to; and *Des.* prevails that she may follow him. Exeunt.

Sc. X. Manent *Rod.* and *Iago*. *Iago* encourages *Rod.* in pursuing *Des.* (with whom that *Rod.* is in love was hinted in the 1st, 2d, and 3d scenes) although married to *Oth.* and advises him to raise money, and follow her to *Cyprus*. Exit *Rod.*

Sc. XI. Manet *Iago*, who in the soliloquy discovers his design of stealing *Rod.* and his jealousy of the Moor and *Caf.* with his wife *Emil.* and lays a plot to make *Oth.* jealous of *Des.* with *Caf.*

ACT

SKETCH OF THE PLAY,

A C T II.

- Sc. I. The capital city of *Cyprus*. Enter *Montano* the Governor, and two gentlemen. A violent storm;
- Sc. II. Which, a 3d gentlemen brings news, hath ruined the *Turkish* fleet, but that *Caf.* in a *Venetian* ship is safe arrived, and that *Oth.* is on the sea.
- Sc. III. Enter *Caf.* His concern for *Othello's* safety.
- Sc. IV. News of *Iago's* arrival with *Des.*
- Sc. V. Enter *Des.* *Iago*, *Rod.* and *Emil.* After mutual salutations, *Iago's* abusive satire against the women.
- Sc. VI. Enter *Oth.* and attendants. He expresses his joy in meeting *Des.* which *Iago* maliciously resolves to spoil. *Exeunt.*
- Sc. VII. Manent *Iago* and *Rod.* *Iago* persuades *Rod.* that *Des.* is of a loose, inconstant character, is in love with *Caf.* and therefore may be brought to love him (*Roderigo*); lays a plot that *Rod.* shall provoke *Caf.* to strike him, which may cause a mutiny, and be the occasion of *Caf.'s* losing his place: and tells him this will make his way easier to *Des.* Exit *Rod.*
- Sc. VIII. Manent *Iago.* Soliloquy; that he is jealous of the Moor and *Caf.* with *Emil.* his wife; and resolves to be revenged of them both. Exit.
- Sc. IX. The street. Enter herald, and proclaims a triumph, feast, and merry-making, on account of the destruction of the *Turkish* fleet. Exit.
- Sc. X. The castle. Enter *Oth.* *Des.* *Caf.* and attendants. *Oth.* charges *Caf.* to look to the guard; *Caf.* informs him he hath deputed *Iago* for that purpose, but nevertheless,

SKETCH OF THE PLAY.

vertheless will himself overlook the watch. Exit *Oth.* and *Des.* Enter *Iago.* Talk of *Des.* *Iago* prevails with *Caf.* to drink with him and some gallants. Exit *Caf.* *Iago's* soliloquy, the likelihood that *Caf.* will be drunk and commit some action that will give offence, and be to his disgrace.

Sc. XI. To *Iago*, enter *Caf.* *Mon.* and gentlemen. *Iago* sings, and encourages *Caf.* to drink, till he is intoxicated. Exit *Caf.*

Sc. XII. *Iago* represents *Caf.* to *Mon.* as a man given to drink. Enter *Caf.* pursuing *Rod.* *Mon.* stays him, and tells him he is drunk. They fight. *Iago* bids *Rod.* go out, and cry a mutiny. Exit *Rod.* Bell rings.

Sc. XIII. Enter *Oth.* and attendants. *Mon.* is wounded. *Oth.* enquires into the cause of the quarrel; and *Caf.* appearing to be the guilty person, is degraded from being *Oth.*'s lieutenant. Enter *Des.* attended, with whom exit *Oth.* and attendants.

Sc. XIV. Manent *Iago* and *Caf.* *Caf.*'s indignation at himself for being drunk. *Iago* encourages him, that all may be well again; and advises him to make interest with *Des.* for a reconciliation with *Oth.* Exit *Caf.*

Sc. XV. *Iago's* soliloquy—that the above advice has the face of honesty, sincerity and probability; but is given to answer his villainous design of making *Oth.* jealous; for while *Caf.* is plying *Des.* to plead to *Caf.*'s cause, *Iago* will be abusing *Oth.*'s ear by hinting something that may be a foundation for his jealousy; so that the more she strives to serve *Caf.* the more *Oth.* will be exasperated against them both.

Sc. XVI.

SKETCH OF THE PLAY.

Sc. XVI. *To Iago* enter *Rod.* who complains that his money is almost spent, and he never the nearer his wishes, *Iago* preaches patience to him, that things are in a prosperous way, and likely to issue to his desire. Exit. *Iago* concludes with himself that two things are to be done by him; viz. to employ *Æmil.* to solicit *Des.* in behalf of *Caf.*—and to draw *Oth.* where he should find *Caf.* soliciting *Des.* Exit.

A C T III.

- Sc. I.** Before *Oth.'s* palace. Enter *Caf.* and musicians. Music plays, and enter Clown, who humorously brings the message that *Oth.* forbids the music to play. Enter *Iago*, who tells *Caf.* that he will draw *Oth.* out of the way, that *Caf.* may have the more free access to *Des.* Exit *Iago.* Enter *Æmil.* who encourages *Caf.* with the hopes that he may be again reconciled to *Oth.* Exeunt.
- Sc. II.** Enter *Oth. Iago*, and gentlemen. Letters sent to the senate, &c. Exeunt.
- Sc. III.** An apartment in the palace. Enter *Des. Caf.* and *Æmil.* *Des.* promises her assistance to *Caf.* in making the matter up between him and her husband.
- Sc. IV.** Enter *Oth.* and *Iago* at a distance, upon which exit *Caf.* *Des.* entreats *Oth.* in behalf of *Caf.* *Oth.* tells her he will deny her nothing. Exeunt.
- Sc. V.** Manent *Oth.* and *Iago.* *Iago* artfully endeavours to work up *Oth.* to a jealousy of his wife with *Caf.* and succeeds. Exit *Iago.*

Sc. VI.

SKETCH OF THE PLAY.

- Sc. VI. Manent *Oth.* Soliloquy—that *Iago* is a very honest man—that if *Des.* prove disloyal, he will tear her from his heart. Enter *Des.* and *Emil.* to call him to dinner. *Oth.* complains of a pain in his forehead. *Des.* offers her handkerchief to bind it, he refuses it as too little. *Des.* accidentally drops it. Exeunt.
- Sc. VII. Manent *Emil.* who picks it up, and says it was the first present *Oth.* made to *Des.* and that her husband *Iago* had moved her to steal it. Enter *Iago*, who takes the handkerchief from her. Exit *Emil.* *Iago's* soliloquy—that with this handkerchief he will compleat *Oth.*'s jealousy.
- Sc. VIII. Enter *Oth.* who in a rough manner insists on *Iago's* giving him ocular-proof of *Des.'s* disloyalty; this *Iago* artfully evades; but promises him such proof as the nature of the thing will allow; and raises *Oth.'s* jealousy to the highest pitch, by telling him he had seen the handkerchief in *Caf.'s* hand, &c. &c. *Oth.* vows the destruction of *Des.* and *Caf.* and *Iago* vows to assist him. Exeunt.
- Sc. IX. Another apartment in the palace. Enter *Des.* *Emil.* and Clown. *Des.* sends the Clown to seek for *Caf.*
- Sc. X. Enter *Oth.* asks *Des.* for the handkerchief, which she not being able to produce (and at the same time speaking in behalf of *Caf.*) Exit *Oth.* in a rage.
- Sc. XI. Manent *Des.* and *Emil.* *Emil.* thinks *Oth.* is jealous. To them enter *Iago* and *Caf.* *Caf.* prefers his suit to *Des.* who tells him she has now no interest with *Oth.* *Iago* supplies something of moment has made *Oth.* angry; and exit to meet him.
- Sc. XII. Manent *Des.* *Emil.* and *Caf.* *Des.* is willing to impute *Oth.'s* anger to state-affairs; and *Emil.* prays

SKETCH OF THE PLAY.

prays the cause may not be jealousy. *Exit* Des. and *Emil*.

Sc. XIII. To *Caf.* enter *Bianca*. *Caf.* gives Des.'s handkerchief (which he says he found in his chamber) to *Bianca*, to copy out the work. *Exeunt*.

A C T IV.

Sc. I. A court before the palace. Enter *Oth.* and *Iago*. *Iago* works up *Oth.*'s jealousy till he falls in a fit.

Sc. II. Enter *Caf.* whom *Iago* tells that *Oth.* is in an epilepsy. Exit *Caf.* *Oth.* recovers from his fit. *Iago* tells him he expects *Caf.* to return presently, and persuades him to conceal himself; while he makes *Caf.* tell him (*Iago*) the story of his (*Caf.*'s) amours with *Des.* (which *Iago* had pretended in Act. IV. Sc. 1. he had heard from *Caf.* before.) *Oth.* withdraws.

Sc. III. To them enter *Caf.* *Iago* induces him to talk of *Bianca*. *Oth.* observes *Caf.*'s gestures and laughter, and supposes his talk and mirth to be about *Des.*

Sc. IV. To them enter *Bianca*. She returns *Caf.* the handkerchief, which *Oth.* sees, and knows it to be *Des.*'s.

Sc. V. Manent *Oth.* and *Iago*. *Oth.* resolves on murdering *Des.* and *Caf.* *Iago* undertakes to murder *Caf.* and advises *Oth.* to smother *Des.* in her bed.

Sc. VI. To them enter *Rod. Des.* and attendants from the palace. After salutations, *Oth.* behaves rudely to *Des.* *Exeunt Des.* and *Oth.*

Sc. VII.

SKETCH OF THE PLAY.

Sc. VII. Manent *Lod.* and *Iago*. *Lod.* is surprized at *Oth.*'s behaviour to *Des.* Exeunt.

Sc. VIII. An apartment in the palace. Enter *Oth.* and *Emil*. *Oth.* finds her about *Des.*'s behaviour, which she vindicates. *Oth.* sends her for *Des.* Exit *Emil*.

Sc. IX. Re-enter *Emil* with *Des.* *Oth.* bids *Emil* retire. Exit *Emil*. *Oth.* discovers his jealousy to *Des.* abuses her, and calls her strumpet. Calls *Emil*.

Sc. X. Enter *Emil*. Exit *Oth.* *Des.* deploras her loss of *Oth.*'s love; orders *Emil* to put her wedding-sheets on her bed, and to call *Iago* to her. Exit *Emil*.

Sc. XI. Re-enter *Emil* with *Iago*. *Des.* opens her grief to him. *Iago* pretends to condole with her, but imputes *Oth.*'s behaviour to state-affairs. Exeunt.

Sc. XII. Manent *Iago*. To him enters *Rod.* who complains that *Iago* has ruined him, by extorting presents for *Des.* *Iago* soothes him, and proposes his undertaking the murder of *Caf.* Exeunt.

Sc. XIII. Enter *Oth.* *Lod.* *Des.* *Emil.* and attendants. *Rod.* takes leave. *Oth.* charges *Des.* to go to bed instantly, and dismisses *Emil.* and tells her, he will return forthwith. Exit with *Lod.* *Des.* sings the song of *Willow*, &c. and dismisses *Emil*;

A C T V.

Sc. I. Enter *Iago* and *Rod.* waiting to murder *Caf.* Enter *Caf.* *Rod.* runs at him and wounds him. Fight. *Iago* cuts *Caf.* behind in the leg, and exit. *Rod.* and *Caf.* fall. *Caf.* cries *Murder!*

Sc. II.

SKETCH OF THE PLAY.

- Sc. II. Enter *Oth.* above at a window, who hearing the voice of *Caf.* concludes that *Iago* has kept his word, and that *Caf.* is murdered: Exit.
- Sc. III. Enter *Lod.* and *Gro.* at a distance, hearing *Caf.* cry *Murder.* Enter *Iago* in his shirt, with a light and sword. *Caf.* tells him he is beset by villains. *Iago,* as looking about for them, finds *Rod.* and stabs him.
- Sc. IV. Enter *Bianca,* whom *Iago* charges with being an accomplice in *Caf.*'s attack.
- Sc. V. Enter *Æmil.* *Bianca* confesses that *Caf.* sput with her, and *Iago* seizes her as guilty. Exeunt, *Iago* following.
- Sc. VI. A bed-chamber. *Des.* is discovered asleep in her bed. Enter *Oth.* with a light. His soliloquy. Kisses her. She wakes. He bids her prepare for death, and accuses her of disloyalty with *Caf.* She defends her virtue, and endeavours to dissuade him from his horrid design, but in vain. He smothers her.
- Sc. VII. *Æmil.* at the door, calling to *Oth.* Enter *Æmil.* She comes to tell him *Rod.* is slain. She finds that *Des.* is murdered. *Oth.* owns 'tis by him, and as a punishment for her disloyalty with *Caf.* of which he says *Iago* had informed him. Upon *Æmil.*'s crying murder,
- Sc. VIII. Enter *Mon. Gra. Iago,* and others. *Æmil.* tells *Iago* that *Oth.* charges him with saying that *Des.* was false to him; which he owns. *Æmil.* contradicting him, and beginning to vindicate the character of *Des.* *Iago* bids her get home; which she refusing, he offers to stab her. She relates that the
- B handkerchief

SKETCH OF THE PLAY.

- handkerchief was accidentally found by her, and given to *Iago*, who had often earnestly begged her to steal it. Upon this *Oth.* runs at *Iago*, who breaks through, and wounds his wife; then runs out. Exeunt *Mon.* and *Gra.* after *Iago*.
- Sc. IX. *Æmil.* protests that *Des.* was chaste, and loved *Oth.* She dies. Re-enter *Gra.* *Oth.* bewails the loss of *Des.*
- Sc. X. Enter *Lod. Cas.* led in wounded, *Mon.* and *Iago* prisoners, with officers. *Oth.* wounds *Iago*. *Lod.* says *Iago* had in part confessed his villainy. *Oth.* asks *Cas.*'s pardon for having conspired against him, and begs him to ask *Iago*, why he had thus imposed upon and ensnared him (*Oth.*). *Iago* declares he will relate nothing. *Lod.* produces two letters, found in the pocket of the murdered *Rod.* one of them importing the death of *Cas.* to be undertaken by *Rod.* and the other a discontented paper that *Rod.* intended to have sent *Iago*. *Cas.* being questioned by *Oth.* about the handkerchief, tells him he found it in his chamber, and that *Iago* had confessed he dropt it there for a special purpose, which wrought to his desire. *Oth.* after representing his unhappy case, stabs himself, and kissing *Des.* dies. *Lod.* recommends to *Cas.* (who is made governor of *Cyprus*) the punishing *Iago* according to his deserts. Exeunt.

OTHELLO,

O T H E L L O,

THE MOOR OF VENICE.

A C T I.

S C E N E I.

A street in Venice.

Enter Roderigo and Iago.

Roderigo.

TUSH, never tell me; I take it ^c much unkindly,
^d That thou, ^e Iago, who hast had my purse,
As if the strings were thine, shouldst know of this:

Iago.

^f 'Sblood, but ^g you will not hear me.
If ever I did dream of such a matter, ^h abhor me.

^a The qu's and fo's do not describe the scene; R. and P. Venice only; T. *bad, &c.* first makes it a street in Venice.

^b So the qu's and W; the rest omit T, &c.

^c The three last fo's and R. read *very for much.*

^d The 1st q. *Tell* you, Iago, who has

^e The 2d q. omits *Iago.*

^f All but the 1st q. omit *'Sblood.*

^g So the 1st q; the rest *you'll.*

^h C. omits *abhor me*; H. reads *abhor me then.*

Red. Thou told'st me thou didst hold him in thy hate.

Iago. Despise me, if I do not. Three great ones of the city,

In personal suit to make me his lieutenant,

¹ Off-cap'd to him; and, by the faith of man,

I know my price, I am worth no worse a place.

But he (as loving his ² own pride and ¹ purposes)

Evades them with a bombast circumstance,

Horribly stuff'd with epithets of war,

³ And, in conclusion,

Non-suits my mediators: ⁴ for, certes, says he,

I have already ⁵ chosen my officer. And what was he?

Forsooth, a great arithmetician,

One *Michael Cassio*, ⁶ a *Florentine*,

(A fellow's almost ⁷ damn'd in a fair ⁸ wife!)

[⁹ *Aside*]

¹ The qu's, *R. P.* and *H.* read *Off*'
cap. But we are not to suppose that the
Great ones *often* begg'd *Otbello* (cap in
hand) to promote *Iago*; it was enough
that they did so once. 'Tis very likely
the original reading was *Off'd cap.*

² *H.* omits *own*.

³ *T.* reads *purpose* (as in no edition
before) followed by *W.* and *J.*

⁴ The 2d q. the fo's, and *R.* omit,

⁵ *And in conclusion.*

⁶ So all before *P.*, who omits *for*;

followed by the rest, except *C.*

⁷ So the 1st q. and *S.*; all the rest,
chose.

⁸ *T.* reads, *the Florentine's*; *W.* a
Florentine's.

⁹ The qu's read *dambd.*

¹⁰ *H.* reads *pybz* for *wife*; *C. face.*

¹¹ The emendation of *T.* (followed by
all the succeeding editors, except *H.*)
stands thus,

—One *Michael Cassio*;—(“the *Flo-*
“*tine's*”)

¹² A fellow almost damn'd in a fair
“wife;”—

Wherein it is supposed that *Iago* is the
Florentine here mentioned; and that he
here breaks off in his speech, and is
personating *Otbello*, and repeating the
words *Otbello* had said concerning him
(*Iago*). But it is surprising it hath not
appeared to these editors that *Iago* is a
Venetian. *Bo* makes out *Desdemona* to
be his country-woman by the following
words (which are concerning her)
I know our country disposition well
In *Venice*, &c. *Aut.* *HL. Sc. 5.*

That

ACT I. SCENE I.

That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; * unless the * bookish theorick,
Wherein the * toged * confuls can propose
As masterly as he: sneer prattle, without practice,

And in the following passage, *Lago* describes *Roderigo* to be his country-man, and a *Venetian*.

Alas, my friend and my dear country-man,

Roderigo ? &c.

Gra. What, of *Venice* ?

Lago. Even he, &c.

How these two plain passages came to escape these editors, is astonishing: *J.* indeed, when he comes to the first of them, remarks that, *Here Lago seems to be a Venetian. (Seems? I know not Seems) who can doubt it?*

Lago, therefore, being a *Venetian*, this emendation of *T.* falls to the ground: and *Cassio* may be the *Florentine* here mentioned; and that he is may be proved by a passage which has been made use of to prove him not a *Florentine*. Speaking of *Lago*, *Cassio* says,

Cas. — I never knew

A *Florentine* more kind and honest.

Act III. Sc. 1.

By which these editors would understand *Cassio* to mean, that *Lago* was a very kind and honest *Florentine*. But as it is proved that *Lago* was no *Florentine*, but a *Venetian*: the meaning of these words of *Cassio* must be, "I never knew one of my own country-men more kind and

honest than this *Lago*."

But then tho' *Cassio* be the *Florentine*, as it does not appear that he was married, he cannot be the fellow almost damn'd in a fair wife; therefore *H.* alters wife to *Physic*; a fair face (and such an one *Cassio* is supposed to have) being no compliment to a soldier, but rather a disgrace. *H.*'s meaning then is something like this, "*Cassio*'s a damn'd handsome fellow."

In the above reading, I have only supplied, 's, after fellow, and restored the parenthesis which is in the fo's, though not in the qu's; and suppose *Shakespeare* meant this line to be spoke apart, expressing a sudden motion of jealousy in *Lago* on naming *Othello* and *Cassio*; of both of which that he was jealous appears from Act II, Sc. 3. And *Lago*'s meaning is, "To be married to a handsome woman (as I am) is almost as bad as being damn'd; as the number of her admirers will doom the husband to a state of perpetual jealousy."

† So all before *P.* who reads but for unless; followed by the rest, except *C.*

‡ *Blackish*, 2d q.

§ So the 1st q. *T. W. J.* and *C.*; the rest, *tongued* for *toged*,

¶ *T.* reads *coyns'lor*,

.. O T H E L L O .

ʒ Is all his soldierſhip. ʒ But he, fir, had th' election;
 And I, of whom his eyes had ſeen the proof
 At *Rhodes*, at ʒ *Cyprus*, and on other grounds
 ʒ Christian and heathen, muſt be ʒ be-lee'd and calm'd
 By ʒ *debitor* and *creditor*. This *counter-caſter*
 He, in good time, muſt his lieutenant be,
 And I, ʒ fir, (bleſs the mark!) his ʒ *Moor-ſhip's* Ancient.
Rod. By heaven, I rather would have been his hangman,
Iago. ʒ But there's no remedy; 'tis the curſe of ſervice;
 Preferment goes by letter and affection,
 ʒ Not by the old gradation, where each ſecond
 Stood heir to th' firſt. Now, fir, be judge yourſelf,
 ʒ Whether I in any juſt term am ʒ *affin'd*
 To love the Moor.

Rod. I would not follow him then.

Iago. O fir, content you;

I follow him to ſerve my turn upon him.
 We cannot all be maſters, nor all maſters
 Cannot be truly follow'd. You ſhall mark

- ʒ The 3d and 4th fo's read *in for is*. The ſame origin and meaning. *Heath*
 ʒ So all before P. who reads, *be bad* in loc.
th' election, omitting *But* and *ſir*; fol-
 lowed by the reſt, except C. d' H. and C. read, *Debtor*.
 ʒ Qu's, *Cyprus*. e The fo's omit *ſir*; the 1ſt q. P. T.
 H. W. and C. *God bleſs the mark*.
 ʒ The 2d q. reads *Chriſt'n'd*; two 1ſt f. The 1ſt q. *worſhip's* ſox *Blow-ſhip's*.
 fo's, *Chriſt'n'd*. g The fo's and R. read *Wby* ſox *But*.
 c So the 2d q. the fo's, R. T. H. Y. h So the qu's; W. reads, *Not* (as of
 and C; the reſt *led*, except W. who from *old*) *gradation*; the reſt, *And us by old*
 hence conjectures *les*. But *be-lee'd* ſeems *gradation*.
 to be the true reading. *Lee'd* is a ſea-
 term, which ſignifies, retarded by con-
 trary winds; and *be-lee'd* is a word of
 the ſame origin and meaning. *Heath*
 in loc.

Many

ACT I. SCENE I.

5

Many a duteous and knee-crooking knave,
 That, doting on his own obsequious bondage,
 Wears out his time, much like his master's ass,
 For nought but provender; and ¹ when he's old, cashier'd;
 Whip me such honest knaves. Others there are,
 Who, trimm'd in forms and visages of duty,
 Keep yet their hearts attending on themselves;
 And, throwing but shews of service on their lords,
² Do well thrive ³ by 'em; and when they have lin'd their
 coats,

Do themselves homage. ⁴ These ⁵ fellows have some soul,
 And such a one do I profess myself.—⁶ For, sir,
 It is as sure as you are *Roderigo*,
 Were I the Moor, I would not be *Iago*:
 In following him, I follow but myself,
 Heaven be my judge; not I, for love and duty,
 But, seeming so, for my peculiar end.
 For when my outward action doth demonstrate
 The native act and figure of my heart
 In compliment exterie, 'tis not long after
 But I will wear my heart upon my sleeve,
 For ⁷ daws to peck at. ⁸ I am not what I ⁹ am.

¹ The ad q. omits *wher*.

² So all before P. who omits *Do*; followed by the rest, except C.

³ So the qu's; the rest, *by them*.

⁴ The qu's, *These*.

⁵ So all before P. who reads *folks* for *fellows*; followed by all after, except C.

⁶ So all before P. who omits *For, Sir*; followed by all after, except C.

⁷ The 1st q. *daws* for *daws*.

⁸ So all before P. who reads *I'm*; followed by the rest, except G.

⁹ So all before P. who reads *am* for *am*; followed by the rest, except C and J. But this is giving us the explanation of the text, for the text itself: *I am not what I am*, signifies, I am not that inwardly which I am outwardly, or, I am not what I seem to appear to be. P. has here turned poetry into prose!

Rod. What a full fortune does the thick-lips owe,
If he can carry her thus?

Iago. Call up her father,
Rouse him, make after him, poison his delight,
Proclaim him in the street, incense her kinsmen;
And, though he in a fertile climate dwell,
Plague him with flies; though that his joy be joy,
Yet throw such changes of vexation on't,
As it may lose some colour.

Rod. Here is her father's house, I'll call aloud.

Iago. Do with timorous accent, and dire yell,
As when, by night and negligence, the fire
Is spied in populous cities.

Rod.

^u The fo's, *fall for full.*

^v The 2d q. the fo's, *R. F. and C.*
read *carry't* for *carry her*; the 1st q.
reads *carry 'et*, which seems to be a
mistake of the printer, who put *t* for *r*,
and it might originally be written *carry*
'er, a contraction for *carry her*, which
is the reading of *P.* and the rest.

^x So the qu's; the rest, *streets.*

^y The fo's and *R.* read *chances* for
changes.

^z The qu's, *cut for on't.*

^a *H.* reads *a* for *the.*

^b *W.* reads *spread* for *spied*; and has
the following note,

Is spied in populous cities.] This is
not sense, take it which way you will.
If *night* and *negligence* relate to *spied*, it
is absurd to say, *the fire was spied by ne-*
gligence. If *night* and *negligence* refer
only to the time and occasion, it should
be then *by night*, and *through negligence.*

Otherwise the particle *by* would be made
to signify *time* applied to one word, and
cause applied to the other. We should
read therefore, *Is spread*, by which these
faults are avoided. But what is of most
weight, the similitude, thus emended,
agrees best with the fact it is applied to.
Had this notice been given to *Brabantio*
before his daughter ran away and mar-
ried, it might then indeed have been
well enough compared to the alarm giv-
en of a fire just *spied*, as soon as it was
begun. But being given after the par-
ties were bedded, it was more fitly com-
pared to a fire *spread by night and neg-*
ligence. *W.*

To which *Mr. Edwards* answers,
The plain meaning is, not—the fire
was spied by negligence; but—the fire,
which came by night and negligence,
was spied.—And this double meaning

ACT I. SCENE I,

7

Red. What, ho! *Brabantio!* Signior *Brabantio!* ho.
Iago, Awake! what, ho! *Brabantio!* 'thieves, thieves,
thieves!

Look to your house, your daughter, and your bags,
Thieves! thieves!

SCENE II

Brabantio appears above at a window.

Bra, What is the reason of this terrible summons?
What is the matter there?

Red. Signior, is all your family within?

Iago. Are ^d your ^e doors lock'd?

Bra. Why? Wherefore ask you this?

Iago. 'Zounds, fir, you are robb'd; for shame, put on
your gown;

Your heart is burst, you have lost half your soul;

^f Even now, very now, an old black ram

to the same word, is common to *Shakspeare* with all other writers; especially where the word is so familiar a one, as in this question. *Ovid* seems even to have thought it a beauty instead of a defect. *Edwards's* *Canons of Criticism*, p. 106.

I would further add, that by reading *spread* the faults (as they are called) arising from the double application of the particle *by* are not avoided: for the *time* is applied to *by* in, *spread by night*; and the *work* to *by* in, *by negligence*. We may observe that the latter part of *W.*'s note is not answered in the *Canons*.

^e So the *qu's*; the *fo's* and *R.* have *shows* but twice; *P.* to supply the defi-

ciency of a syllable in the verse, reads, *ho! thieves, thieves!* followed by the rest, except *C.*

^d So the 3d *q.* *fo's*, *R.* and *C.*; the rest, *all for your*.

^e First *q.* *doors lock'd*.

^f So the 1st *q.* *P. T. H.* and *W.*; the rest omit *'Zounds*.

^g So the *qu's*, 3d and 4th *fo's*, and *R.* *P.* reads, *Ev's now, ev's very now*, &c. followed by the after-editors. But the verse was complete without the repetition of *ev's*;

Been | new ve- | ry now | an old | black
ram.

The 1st and 2d *fo's*, and *C.* read, *Evoy now, now, very now*, &c.

Is tugging your white eye. Arise, arise,
Awake the snorting citizens with the bell,
Or else the devil will make a grandfire of you.

Arise, I ^h say,

Bra. What have you lost your wits?

Red. Most reverend Signior, do you know my voice?

Bra. Not I. What are you?

Red. My name is *Roderigo*.

Bra. The ^l worse welcome.

I have charg'd thee not to haunt about my doors.

In honest plainness thou hast heard me say,

^a My daughter is not for thee; and now in madness

Being full of supper and distemp'ring draughts,

Upon malicious ^l bravery dost thou come

To start my quiet.

Red. Sir, fir, fir—

Bra. But thou must needs be sure,

My ^m spirit and my place have in ⁿ them power

To make this bitter to thee.

Red. Patience, good fir.

Bra. What tell'st thou me of robbing? This is *Venice*,

My house is not a grange.

Red. Most grave *Brabantio*,

In simple and pure soul I come to you.

Iago. ^o Zounds, fir, you are one of those that will not
serve God, if the devil bid you. Because we come to do

^h The 2d q. *sed for say.*

ⁱ The fo's, R. and J. read *worser.*

^k So all before P; he and the rest,

except C. read, *My daughter's not, &c.*

^l The fo's and R. read *knavery for
bravery.*

^m The fo's and R. read *spirits.*

ⁿ So the qu's; all the rest, *their for
them.*

^o So the 1st q. T. W. and C; the rest
omit *Zounds.*

ACT I. SCENE II.

you service, ^p you think we are ruffians. You'll have your daughter cover'd with a *Barbary* horse; you'll have your nephews neigh to you; you'll have courfers for cousins, and gennets for germans.

Bra. What profane wretch art thou?

Iago. I am one, sir, that ^q comes to tell you, your daughter and the Moor are ^r now making the beast with two backs.

Bra. Thou art a villain.

Iago. You are a senator.

Bra. This thou shalt answer. I know thee, *Roderigo.*

Rod. Sir, I will answer any thing. But I beseech you,
^s *If 't be your pleasure and most wise consent,*
(As partly I find it is) that your fair daughter,
^t *At this odd even and dull watch o'th' night,*
Transported with no worse ^u nor better guard,
But with a knave of ^v common hire, a Gondelier,
To the gross clasps of a lascivious Moor:
If this be known to you, and ^x your allowance,
We then have done you bold and saucy wrongs.
But if you know not this, my manners tell me,
We have your wrong rebuke. Do not believe,

^p The fo's and R. insert *and* before you.

^q The qu's, *come.*

^r The fo's and R. omit *now.*

^s The lines in *italic* are not in the 1st q.

^t Before *B.*, C. inserts *Be* as an auxiliary verb to *transported*; and this, I suppose, to make grammar of this sentence; but it was grammar before, if

we take *transported* as a neuter or reciprocal verb, and then the sense will be, *that your fair daughter transported herself, &c.*

^u The 3d and 4th fo's, and R. *or* for *nor.*

^v P. and all the editors after, except C. omit *common.*

^x After *and* the ad q. inserts *so.*

That

That from the sense of all civility
 I thus would play and trifle with your reverence,
 Your daughter, if you have not given her leave,
 I say again, hath made a gross revolt;
 Tying her duty, beauty, wit, and fortunes
 In an extravagant and wheeling stranger,
 Of here and every where. Straight satisfy yourself,
 If she be in your chamber, or your house,
 Let loose on me the justice of the state,
 For this deluding you,

Bra. Strike on the tinder, ho!

Give me a taper. Call up all my people,
 This accident is not unlike my dream,
 Belief of it oppresses me already,
 Light! I say, light!

[Exit from above,

Iago. Farewel; for I must leave you,
 It seems not meet, nor wholesome to my ^a place,
 To be ^b produc'd (as, if I stay, I shall)
 Against the Moor. For I do know, the state,
^c However this may gall him with some check,
 Cannot with safety cast him. For he's embark'd
 With such loud reason to the ^d Cyprus ^e wars,
 Which even now ^f stand in act, that, for their souls,
 Another of his fathom they have ^g not

^a So all before P. who reads *To* for *be*; followed by the rest, except C, who reads *On*.

^b The 1st q. reads, *For this delusion*.

^c The 1st q. *pate* for *place*.

^d The fo's read *produced* for *produc'd*.

^e The 1st q. *New over this, &c.*

^f The qu's, *Cyprus*.

^g C. *war*.

^h All before P. read *stands*; so C.

ⁱ So the 1st q. and C; all the rest

read *none* for *not*.

ACT I. SCENE II.

31

To lead their business ^b. In which regard,
 Though I do hate him as I do ¹ hell's pains,
 Yet, for necessity of present life,
 I must shew out a flag and sign of love,
 Which is indeed but sign. That you ² shall ¹ surely find
 him,
 Lead to the ^m *Sagittary* the raised search;
 And there will I be with him. So, farewell. [Exit.

SCENE III.

Enter Brabantio in his night-gown, and servants with torches.

Bra. It is too true an evil. Gone she is;
 And what's to come of my ⁿ despised time,
 Is nought but bitterness. Now, *Roderigo*,
 Where didst thou see her?—Oh unhappy girl!—
 With the Moor, ° say'st thou?—Who would be a father?—
 How didst thou know 'twas she?—Oh, ^o thou deceiv'st me
 Past thought.—What said she to you?—Get more tapers,
 Raise all my kindred.—Are they married, think you?

Rod. Truly. I think they are.

^b C. reads on after *business*, to make up the measure; but *business* is a word of three syllables, and might be pronounced as such formerly.

¹ For *Hell's pains*, the 1st f. reads *Hell spins*; the others fo's, *Hell* only.

^k So all before P. who reads *may* for *shall*; followed by the rest, except C.

^l H. omits *surely*.

^m The 1st q. *Sagittary*, followed by C.

ⁿ W. reads *despised*, i. e. vexatious. See *Heatb* in loc.

^o T.'s duodecimo, H. W. and J. read *said'st*.

^p So the 1st q. and J; the rest, *she deceives me*, &c.

Bra.

O T H E L L O.

Bra. O heaven! how 's got she out? O treason of the
 ' blood!

Fathers, from hence trust not your daughters' minds
 By what you see them act. ' Are there not charms,
 By which the property of youth and ' maidhood
 May be abus'd? Have you not read, *Roderigo*,
 Of some such ' thing?

Red. ' Yes, fir, I have; indeed.

Bra. Call up my ' brother.—Oh, ' would you had had
 her!

—Some one way, some another—Do you know
 Where we may apprehend her and the Moor?

Red. I think I can discover him, if you please
 To get good guard, and go along with me.

Bra. ' Pray you, lead on. At ev'ry house I'll call;
 I may command at most: Get weapons, ho!
 And raise some special officers of ' might.
 On, good *Roderigo*, I'll deserve your pains. [Exeunt.]

q So all before R. who reads *got*; followed by the rest, except C.

r So the qu's, 1st f. and C; the rest, *my for she*.

s The qu's and 1st f. *is for are*.

t The qu's read *manhood*.

u The 2d q. reads *thing*.

w The 1st q. reads, *I have, fir, for, Yes, fir, I have, indeed*.

x The 3d and 4th fo's, R. P. and H. read *brothers*.

y The 1st q. *that for would*.

z The 1st q. reads, *Pray lead me on, &c.*

a The 1st q. *sight for might*.

ACT I. SCENE IV.

SCENE IV.

c Changes to another street before the Sagittary.

Enter Othello, Iago, and attendants with torches.

Iago. Though in the trade of war I have slain men,
Yet do I hold it very ^d stuff o' th' conscience
To do no contriv'd murder. I ^e lack iniquity
^f Sometimes to do me service. — Nine or ten times
I ^g had thought to have ^h jerk'd him here under the ⁱ ribs,

Oth. ^k 'Tis better as it is.

Iago. Nay, but he prated,
And spake such scurvy and provoking terms
Against your honour;
That with the little godliness I have,
I did full hard forbear him. But I pray ^l, fir,
Are you fast married? ^m for, ⁿ be sure of this,
That the Magnifico is much belov'd,
And hath in his effect a voice potential

- ^b In the fo's and R. this is called *cept C.*
- Sc. II.**
- ^c No description of the scene in either qu's or fo's. R. and P. *The street* only. The description above is T's.
- ^d The 1st q. *stuff of conscience.*
- ^e The 2d and 3d fo's read *lake* for *lack*; the 4th and R. *take.*
- ^f The fo's and R. *sometime.*
- ^g P. omits *bad*; so all after him, except C.
- ^h The fo's and R. *yerk'd* for *jerk'd*.
- ⁱ The 4th f. and R. read *Rib.*
- ^k So all before P. who reads *it's* for *'Tis*; followed by the rest, except C.
- ^l After *pray* the fo's and R. insert *you.*
- ^m The fo's, R. and C. omit *for.*
- ⁿ The fo's and R. read, *Be assur'd of this, &c.*

As double as the ° Duke's : he will divorce you,
Or put upon you what restraint ° and ° grievance
: The law, with all his might t' enforce it on,
: Will give him cable.

Oth. Let him do his spight :

My ° services, which I have done the Signory,
Shall out-tongue his complaints. 'Tis yet to know,
(° Which, when I know that boasting is an honour,
I shall ° promulgate) I fetch my life and being
From men of royal ° height, and my demerits
May speak, ° and bonneted, to as proud a fortune
As this that I have reach'd. For know, *Iago*,
But that I love the gentle *Desdemona*,
I would not my unhoufed free condition
Put into circumscription and confine,
For the sea's worth. But look, what ° lights come ° yonder?

S C E N E V.

Enter Cassio, with officers and torches.

Iago. ° These are the raised father, and his friends :
You were best to go in.

Oth. Not I: I must be found.

° Second q. *Duke* for *Duke's*.

° So the qu's; the rest, *or for and*.

¶ The 2d q. reads *grievances*.

¶ The 1st q. reads *That* for *The*.

¶ The qu's, *Went* for *Will*.

¶ The 2d q. *service*.

¶ The 1st q. omits, *Which when I*
have.

¶ The 1st q. reads *promulgate*.

¶ So the 1st q; the 2d, *light*; the
rest, *face*.

¶ So T. J. and C; P.'s duodecimo
and W. *unbonneting*, i. e. without pull-
ing off the bonnet; H. reads *as bon-*
neted; the rest, *unbonneted*.

¶ J. reads *light comes*, &c.

¶ The fo's, R. and C. read *yard*.

¶ So the qu's; the rest, *Those* for
These.

My ^c parts, my title and my perfect soul
Shall manifest ^d me rightly. Is it they?

Iago. By *Janus*, I think, no.

Oth. The servants of the ^e Duke, and my lieutenant.—
The goodness of the night upon ^f you, friends!
What is the news?

Cass. The Duke does greet you, General;
And he requires your haste, post-haste, appearance,
Even on the instant.

Oth. ^g What's the matter, think you?

Cass. Something from *Cyprus*, as I may divine;
It is a business of some heat. The galleys
Have sent a dozen ^h frequent messengers
This very night, at one another's heels:
And many of the ⁱ consuls, rais'd and met,
Are at the Duke's already. You have been hotly call'd for,
When, being not at your lodging to be found,
The Senate ^k hath sent ^l about three several quests,
To search you out.

Oth. 'Tis well I am found by you.

^m I will but spend a word here in the house,
And go with you.

[ⁿ *Exit Othello.*]

Cass. Ancient, what makes he here?

^c H. reads *part*.

^d For *me rightly*; the 2d q. reads, *my rights by*.

^e The fo's read *Dukes*.

^f The 1st q. *your*.

^g So the qu's; the rest, *What is*.

^h The 1st q. reads *frequent for frequent*.

ⁱ T. reads *counsellors*; H. *counsel*;

J. *council*.

^k So the fo's, R. J. and C; the rest omit *batb*.

^l So the fo's, R. and C; J. reads *out for about*; the rest, *above*.

^m The 1st q. reads, *He spend a word, &c.* The 3d and 4th fo's, *I will spend but a word, &c.*

ⁿ No direction till R.

Iago. 'Faith, he to-night hath boarded a ° land-carrack ;
If it prove lawful prize, he's made for ever.

Cass. I do not understand,

Iago. He's married.

Cass. To ° whom ?

Iago. Marry, to — Come, captain, will you go ?

Enter Othello.

Oth. ° Have with you.

Cass. Here comes another troop to seek for you.

S C E N E VI.

° *Enter Brabantio, Roderigo, and others with lights and weapons.*

Iago. It is *Brabantio* : General, be advis'd ;
He comes to bad intent.

Oth. Holla ! stand there.

Rod. Signior, it is the Moor.

Bra. Down with him, ° thief !

Iago. You, *Roderigo* ? Come, fir, I am for you —

Oth. Keep up your bright swords, for the dew will rust ° em.
Good Signior, you shall more command with years,
Than with your weapons.

° The 1st q. reads *carrick* ; the 2d, *carrick* ; the 1st f. *carrack* ; the other fo's, R. and P. *carrac*.

A *carrack* is a huge ship of burthen, used by the *Spaniards* and *Portuguese*. Ital. *Caracca*. H.

° First q. 1st f. and C. *who* for *whom*.

° The 1st q. reads, *Ha, with who* ? The 2d, *Ha' with you*.

° So the qu's and C: the rest, *Enter Brabantio, Roderigo, with officers and torches*.

° Here R. and all after but C. direct [*They draw on both sides*. But the foregoing direction for the entrance with weapons (which we are to suppose already drawn) makes this direction unnecessary.

Bra.

ACT I SCENE VI 17

Bra. O thou foul thief! where hast thou stow'd my daughter?

Damn'd as thou art, thou hast enchanted her;
For I'll refer me to all ^r things of sense,

^r If she in chains of magick were not bound,
Whether a maid so tender, fair, and happy,
So opposite to marriage that she shun'd
The ^w wealthy, ^r curled ^r darlings of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou; to fear, not to delight?

T. Judge me the world, if 'tis ^r not gross in sense,
That thou hast practis'd on her with foul charms,
Abus'd her delicate youth with drugs or minerals
That ^b weaken ^c motion. I'll have 't disputed on;
'Tis ^d portable, and palpable to thinking.

I therefore apprehend and do attach thee

^r For an abuser of the world, a practicer
Of arts inhibited and out of warrant.
Lay hold upon him; if he do resist,
Subdue him at his peril.

^r The 1st q. *id est*.

are *fix*.

^v The 1st q. omits this line.

^a The 2d q. reads *so for not*.

^w *H.* reads, *weakeneth*.

^b The 2d q. and *so's*, *weakeneth*;

^r *T.*'s duodecimo and *W.* read *culled*
for *curled*; this is *W.*'s emendation.
H. reads *cul'd*.

H. *waken*.

^c This is an emendation of *T.* followed by *P.*'s duodecimo, *W.*, *J.* and *C*;
the rest read *motion*.

^y The three 1st *so's*, *dearling*; 4th,
dearling for darlings.

^d So the 2d q.; the rest, *probable for*,

^r The lines in italic are omitted in *portab'is*.

the 1st q. *P.* calls them *five* lines, and
J. scores them accordingly; but they

^e The 1st q. reads, *Such an abuser*,
&c.

Enter Sailor.

Off. A messenger from the ^b Gallies,

Duke. ^c Now — what's the business ?

Sail. The *Turkish* preparation makes for *Rhodes*,
So was I bid, report here to the state,

^d By Signior *Angelo*.

Duke. How say you by this change ?

^e *Sen.* This cannot be,

By no assay of reason, 'Tis a pageant,
To keep us in false gaze ! when we consider

'Th' importancy of *Cyprus* to the *Turk*,

And let ourselves again but understand,

That as it more concerns the *Turk* than *Rhodes*,

So may he with more ^o facile question bear it ;

^f *For that it stands not in such warlike brace,*

^g *But altogether lacks th' abilities*

That Rhodes is dress'd in. If we make ^h thought of this,

We must not think the Turk is so unskilful,

To leave that latest which concerns him first ;

Neglecting an attempt of ease and gain,

To wake and wage a danger profitless.

Duke. ⁱ Nay, in ^h all confidence he's not for *Rhodes*.

Off. Here is more news.

^b First q. *Galley*.

^c The qu's and C. read, *Now, the business ?*

^d So the 2d q. the fo's, R. and C ;
the rest omit this hemistich.

^e P. reads *fertile* for *facile*.

^f The lines in italic are not in the 1st q.

^g The 2d q. *Who* for *But*.

^h S. gives *nought* for *thought*, as the reading of q. 1630.

ⁱ The 1st q. *And* for *Nay*.

Enter

Enter a Messenger.

Mess. The Ottomites, Reverend and Gracious,
Steering with due course toward the isle of *Rhodes*,
Have there ¹ injoined ^m them with an after-fleet—

ⁿ *1 Sen.* Ay, so I thought; how many, as you guess?

Mess. Of thirty sail; and now they do ^o restem
Their backward course, bearing with frank appearance
Their purposes ^p toward *Cyprus*. Signior *Montano*,
Your trusty and most valiant Servitor,
With ^q his free duty recommends you thus,
And prays you to ^r believe him.

Duke. 'Tis certain then for *Cyprus*.

Marcus ^s *Luccicas*, ^t is not he in town?

1 Sen. He 's now in *Florence*.

Duke. ^u Write from us to him, ^v post, post-haste, dis-
patch.

1 Sen. Here comes *Brabantio*, and the ^w valiant Moor.

^k *R.* omits *all*.

^l So all before *R.* who reads *injoin'd*; follow'd by all but *J.* and *C.*

^m The 1st q. omits *them*.

ⁿ This speech not in 1st q.

^o First q. *resterine*; 2d, *resterne*.

^p *Qu's*, towards.

^q *C.* *this* for *his*.

^r *J.* tells us that *Mr. Thomas Clark* of *Lincoln's Inn* reads *relieve* for *believe*.

^s *C.* reads *Luccheja*.

^t So the 2d q. and 1st and 2d fo's, and *C.*; the 1st q. reads, *is not here in town*; the 3d and 4th fo's, *R. P.* and *H.* *is he not in town?* *T. W.* and *J.* *is he not here in town*.

^u The 1st q. and *C.* *Writes from us, with him post*, &c.

^v *P.* and *H.* omit *post*.

^w The three last fo's and *R.* omit *va-*
liant.

S C E N E VIII.

To them, Enter Brabantio, Othello, Cassio, Iago, Roderigo, and officers.

Duke. Valiant *Othello*, we must straight employ you,
Against the general enemy *Ottoman*.
I did not see you; welcome, gentle Signior, [*To Brabant.*
We lack'd your counsel, and your help to-night,

Bra. So did I yours. Good your Grace, pardon me;
Neither my place, ^a nor aught I heard of business,
Hath rais'd me from my bed; nor doth the general ^d care
Take ^b hold ^c on me, for my particular grief
Is of so flood-gate and o'er-bearing nature,
That it ingluts and swallows other sorrows,
And ^e yet is still itself.

Duke. Why, what's the matter?

Bra. My daughter! oh, my daughter!

Sen. Dead?—

Bra. ^f Ay, to me;

She is abus'd, stoln from me, and corrupted

^y First q. *lacke*.

^z The 1st f. had blunder'd *nor* into
bor, which the other fo's alter to *for*.

^a So all before P. who omits *care*;
followed by all but *f*. and C.

^b Before *bold* the 1st q. inserts *any*.

^c Qu's, *of for on*.

^d The 1st q. *griefes*.

^e All before R. read *it for yet*; *to*
does C.

^f So all before P. who omits, *Ay*;
followed by the rest, except C.

^a By spells and medicines, bought of mountebanks ;
For nature so preposterously to err,

^b Being ¹ not deficient, blind, ^k or lame of sense,

^l Sans witchcraft could ^m not —

Duke. Who-e'er he be that in this foul proceeding
Hath thus beguil'd your daughter of herself,

And you of her, the bloody book of law

You shall yourself read in the bitter letter,

ⁿ After your own sense ; ^o yea, though our proper son
Stood in your action.

Bra. Humbly I thank your Grace.

Here is the man, this Moor, whom now it seems,

Your special mandate for the state-affairs

Hath hither brought.

All. We are very sorry for 't.

Duke. What in your own part can you say to this ?

[? To Othello.]

^r *Rymer* has ridiculed this circumstance as unbecoming (both for its weakness and superstition) the gravity of the accuser, and dignity of the tribunal : But his criticism only exposes his own ignorance. The circumstance was not only exactly in character, but urged with the greatest address, as the thing chiefly to be insisted on. For, by the *Venian* law, the giving love-potions was very criminal, as *Shakespeare* well understood. Thus the law, *De i maleficii et barbaris*, cap. 17. of the *Code*, intitled, *Della promission del maleficio*. *Statimus etiamdico, che-se alcus homo, o femina barra fatto maleficii, i quali*

se diamandano vulgermente amatorie, o veramente alcuni altri maleficii, che alcus homo o femina se haveffon in odio, sia frustra et bollado, et che harsa consigliado patisca simile pena. And therefore in the preceding scene, *Brabantio* calls them, *Arts inhibited and out of warrant*. W.

^h This line is omitted in 1st q.

ⁱ The 2d q. omits *not*.

^k *J.* reads *nor* for *or*.

^l First q. *Sauce*.

^m *C.* adds *he* after *not*.

ⁿ The qu's, *After its own sense, &c.*

^o The 1st q. and *P.* omit *yea*.

^p This direction first put in by *T.*

Bra.

Bra. Nothing, but this is so.

Oth. Most potent, grave, and reverend signiors,
My very noble and approved good masters;
That I have ta'en away this old man's daughter,
It is most true; true, I have married her;
The very head and front of my offending
Hath this extent; no more. Rude ^a am I in my speech,
And little blest with the ^t set phrase of peace;
For since these arms of mine had seven years pith,
'Till now, some nine moons wasted, they have us'd
Their dearest action in the tented field;
And little of this great world can I speak,
More than pertains to ^s feats of ^c broils and battle;
And therefore little shall I grace my cause,
In speaking ^u for myself. Yet by your ^v gracious patience,
I ^x will a round ^y unvarnish'd tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration, and what mighty magic,
(For such ^z proceeding ^a am I charg'd withal)
I won his daughter ^b with.

Bra. A maiden, never bold;
Of spirit so still and quiet, that her motion
Blush'd at ^c itself; and she, in spite of nature,
Of years, of country, credit, every thing,

^a The 2d q. *I am for am I.*

^t So the qu's and *W*; the rest, *soft*
for *set*.

^s First q. *feats.*

^c First q. and *C*, *broil*.

^v Second q. *of for for*.

^u So all before *P*. who omits *grac-*

ious; followed by *T. H.* and *W*.

^x Second q. *would for will.*

^y Second q. *unvarnish'd.*

^z The qu's read *proceedings*.

^a So the qu's; the rest, *I am*.

^b The qu's and 1st f. omit *with*.

^c This is *P*'s emendation; all be-

fore read *herself for itself*.

ACT I. SCENE VIII.

25

To fall in love with what she feir'd to look on—
It is a judgment main'd, and most imperfect,
That will confesse, ^d affection fo' ^e would err
Against all rules of nature; and must be driven
To find out practices of cunning hell,
Why this should be. I therefore vouch again,
That with some mixtures, powerful o'er the blood,
Or with some dram, conjur'd to this effect,
He wrought upon her.

^f Duke. To vouch this is no proof,
Without more ^g certain and more ^h overt test,
ⁱ Than these thin habits and poor likelyhoods
Of modern Seeming do prefer against him.

^j Sen. ^k But, *Othello*, speak;
Did you by indirect and forced courses
Subdue and poison this young maid's affections?
Or came it by request, and such fair question
As soul to soul affordeth?

Oth. I ^l do beseech you,
Send for the lady to the ^m *Sagittary*,
And let her speak of me before her father;
If you do find me foul in her report,

^d The 1st f. makes this speech of the duke a continuation of *Brabantio's*.
over for overt.

^e This is T.'s emendation, followed by H; the rest read *perfection* for *affection*.

^f So the qu's; the rest could for *would*.

^g The fo's and R. *wider* for *cert*.
tain.

^h The 2d q, the fo's and R. read,

ⁱ The qu's read,

These are thin habits, and poor likelyhoods,

Of moderns seemings [2d q. seeming] you preferre against him.

^k H. omits *But*.

^l So all before P. who omits *do*; followed by the rest, except C.

^m First q, and C. *Sagittar*.

The

° The trust, the office, I do hold of you,
Not only take away, but let your sentence
Even fall upon my life.

Duke. Fetch *Desdemona* hither. [*Exeunt two or three.*]

Oth. Ancient, conduct them, you best know the place.

[*Exit Iago.*]

And ° till she come, as ° truly as to heaven

° I do confess the vices of my blood,
So justly to your grave ears I'll present,
How I did thrive in this fair lady's love,
And she in mine.

Duke. Say it, *Othello*.

Oth. Her father lov'd me, oft invited me,
Still question'd me the ° story of my life,
From year to year the ° battles, sieges, ° fortunes,
That I have past:

I ran it through, even ° from my boyish days,
To th' very moment that he bad me tell it:
Wherein I ° spoke of most disastrous chances,
Of moving ° accidents by flood and field;
Of ° hair-breadth scapes i' th' imminent deadly breach;
Of being taken by the insolent foe,
And sold to slavery; ° of my redemption thence,

° This line is omitted in the 1st q.

° First f. *tell*.

° First q. *faithful for truly*.

° This line is omitted in the 1st q.

° Second q. *stories*.

° First f. *battles*.

° The fo's, *fortune*.

° Second q. *to for from*.

° The qu's and C. *spoke*.

° First q. *accidents of floods, &c.*

° First q. *hair-breadth*.

° First q. *and for of*.

ACT I. SCENE VIII.

27

* And ^b portance in my ^c travel's history :
 † Wherein of ^d antres vast, and deserts ^e idle,
 Rough quarries, rocks, ^f and hills, whose ^g heads touch
 heaven,
 It was my ^h hint to speak ; ⁱ such was ^k the process ;
 And of the Canibals that each ^l other eat,
 The ^m Anthropophagi ; and ⁿ men whose heads
 * Do grow beneath their ^o shoulders. ^p These to hear
 Would Desdemona seriously incline ;
 But still the house-affairs would draw her ^q thence,
 † Which ever as she could with haste dispatch,
 She'd come again, and with a greedy ear
 Devour up my discourse : which I observing,
 Took once a pliant hour, and found good means
 To draw from her a prayer of earnest heart,
 That I would all my pilgrimage dilate ;

^a So the fo's, R. T. J. and C ; the 2d q. portence ; the rest, *And with it all my travel's, &c.*

^b Rymer has changed portance to portents. P.

^c The fo's, traveller's.

J. proposes to read,

And portance in't ; (i. e. in slavery) my travel's history, &c.

^d First q. antres, so P ; the 2d qu's, fo's, and R. antars.

^e The three last fo's, P. and H. read *wild for idle*. P. gives us *wild*, as an emendation of his own ; which the succeeding editors have regarded as such.

^f The 1st f. omits *and*.

^g The 1st f. and R. *head*.

^h First q. and W. *best* for *hint*.

ⁱ P. and H. omit what is in italic.

^k The fo's and R. read *my* for *the*.

^l First and 2d fo's, *others*.

^m The qu's, *Anthropophagus* ; 1st f. *Anthropopogus*.

ⁿ Of these men there is an account in the interpolated travels of *Mandeville*, a book of that time. J.

^o So the qu's, T. W. J. and C ; the fo's, *Grew* for *Do grow* ; R. *Did grow*.

^p So the 2d q. and R ; the 1st q. *This to bear, &c.* The fo's and C. *These things to bear, &c.* P. and the rest, *All these to bear, &c.*

^q The fo's and R. *hence*.

^r First q. *And for which*.

Whereof

84 O T H E L L O.

Whereof by ^a parcels she had something heard,
 But not ^b intently. I did consent,
 And often did beguile her of her tears,
 When I did speak of some ^c distressful stroke
 That my youth suffer'd. My story being done,
 She gave me for my pains a world of ^d sighs :
 She swore, ^e in faith 'twas strange, 'twas passing strange,
 'Twas pitiful, 'twas wondrous pitiful—
 She wish'd she had not heard it ;—yet she wish'd
 That heaven had made her such a man :—She thank'd me,
 And bad me, if I had a friend that lov'd her,
 I should but teach him how to tell my story,
 And that would woo her. ^f Upon this ^g hint I spake,
 She lov'd me for the dangers I ^h had pass'd,
 And I lov'd her, that she did pity them :
 This only is the witchcraft I have us'd.
 Here comes the lady, let her witness it.

S C E N E IX.

Enter Desdemona, Iago, and Attendants.

Des. I think this tale would win my daughter too.
 Good *Brabantio*,
 Take up this mangled matter at the best.

- | | |
|---|--|
| ^b The 1st q. <i>parcel</i> . | ^e The qu's, <i>I faith</i> . |
| ^c So the qu's had <i>y</i> ; the 1st f. in-
<i>distively</i> ; the rest, <i>distinctively</i> . | ^f So all before <i>P.</i> who reads <i>On</i> for
<i>Upon</i> ; followed by the rest, except <i>C.</i> |
| ^d The 1st q. <i>distressed</i> . | ^g The qu's, <i>beats</i> for <i>hint</i> . |
| ^h The fo's and <i>R.</i> read <i>kisses</i> for
<i>figs</i> . | ^h The three last fo's and <i>R.</i> <i>bores</i> for
<i>bad</i> . |

Men

A C T - I . . . S C E N E . IX.

29

Men do their broken weapons rather use,
Than their bare hands.

Bra. I pray you, hear her speak ;
If she confess that she was half the wooer,
^b Destruction on my head, if my bad blame
Light on the man ! Come hither, gentle mistress,
Do you perceive in all this noble company,
Where ^c most you owe obedience ?

Des. ^d My noble father,
I do perceive here a divided duty ;
To you I'am bound for life and education,
My life and education both do learn me
How to respect you. ^e You are the lord of duty ;
I am hitherto your daughter. But here's my husband ;
And so much duty as my mother shew'd
To you, preferring you before her father ;
^f So much I challenge, that I may profess
Due to the Moor my Lord.

Bra. ^g God b'w'yc, I ha' done.
Please it your Grace, on to the state-affairs ;
I had rather to adopt a child, than get it.
Come hither, Moor :
I here do give thee that with all my heart,
^h Which, but thou hast already, with all my heart
I would keep from thee. ⁱ For your sake, jewel,

^b The qu's, *Destruction light on me, duty.*
if, &c.

^c So all before P. who reads *you must*
for must you ; followed by T. H. and J.
W. reads *you must, &c.*

^d P. and H. omit *My*.

^e The 1st q. *You are lord of all my*

^f The 2d q. *So much must I, &c.*

^g The qu's read, *God bu'y, I ha done* ;
all the rest, *God be with you : I haue*
done.

^h This line is omitted in the 1st q.

ⁱ C. reads, *And for your, &c.*

I am glad at foul I have no other child;
For thy escape would teach me tyranny,
To hang clogs on them. I have done, ^k my Lord.

Duke. ^l Let me speak like yourself; and lay a sentence ^m,
Which, ⁿ as a ^o grise, or step, may help these lovers ^p ^q
^r Into your favour —

When remedies are past, the griefs are ended
By seeing ^c the worst, which late on hopes depended.
To mourn a mischief that is past and gone,
Is the next way to draw ^e new mischief on.
What cannot be preserv'd when fortune takes,
Patience her injury a ^t mockery makes.
The robb'd; that smiles, steals something from ^u the thief;
He robs himself that spends a bootless grief.

Bra. So, let the *Turk of Cyprus* us beguile,
We lose it not, so long as we can smile;
He bears the sentence well, that nothing ^v bears
But the ^x free comfort which from thence he hears;

^k S. omits *my*.

^l H. reads, *Let me now speak more like yourself, &c.* W. *Let me speak like ourself*; i. e. Let me mediate between you as becomes a prince and common father of his people. Heath explains the old reading thus; Let me add my own judgment in confirmation of what you yourself have just said. For, in effect, what *Brabantio* had just said, *I here do give thee that with all my heart, &c.*

implying an acquiescence in what was done, merely because it was done, and could not be undone, is the very purport

of the duke's speech. Heath in loc.

^m After sentence H. adds *in*.

ⁿ The three last *so's*, R. and H. read like *for us*.

^o Qu's, *grise*.

^p After lovers H. adds *here*.

^q The *fo's* and R. omit *Into your favour*.

^r The two last *fo's* omit *the*.

^s The *qu's*, *more for new*.

^t Second *q.* *mock*.

^e Second *q.* *a for the*.

^v *For bears But*, H. reads, *caros For*.

^x H. *false comforts*.

ACT I. SCENE IX.

31

But he ^γ bears both the sentence, and the sorrow,
That, to pay grief, must of poor patience borrow.
These sentences to fugar, or to gall,
Being strong on both sides, are equivocal.
But words are words; I never yet did hear,
That the bruis'd heart was ^z pierced through the ^a ear.
^b Beseech you, now to the affairs o' th' state.

Duke. The *Turk* with ^c a ^d most mighty preparation
makes for *Cyprus*. *Othello*, the fortitude of the place is best
known to you; and though we have ^e there a substitute of
most allowed sufficiency; yet opinion, ^f a sovereign mistress
of effects, throws a more ^g safer voice on you; you must
therefore be content to flubber the ^h gloss of your new
fortunes, with this ⁱ more stubborn and boisterous expe-
dition.

Oth. The tyrant custom, most ^k grave senators,
Hath made the flinty and steel ^l couch of war
My thrice-driven bed of down. I do agnize

^γ The two last fo's, *R.* and *P.* read *state*; but here the two last fo's omit *bear* for *hear*; *Fl.* *heep*.

^z *T.* and all after read *pieced* (i. e. cured) because *pierced* (it seems) signifies *wounded*. True, so it does sometimes; but it is also used in a good sense, as here, for touching, affecting, comforting, as with musick, the bruised heart—"the ear-piercing sife."—*Piec'd* is a wretched emendation; who ever talked of *piecing* a bruise?

^a First *f.* *ears*.

^b The fo's, *R.* *P.* and *C.* read, *I humbly beseech you proceed to th' affairs of*

^c The qu's omit *a*.

^d *J.* omits *most*.

^e Second *q.* *here*.

^f So the qu's, *T.* *W.* *J.* and *C.*; the rest, *a* more *sovereign*, &c.

^g So the qu's and 1st *f.*; the rest, *safe* for *safer*.

^h The three last fo's and *R.* read *gloss* for *gloss*.

ⁱ *R.*'s duodecimo, *most* for *more*.

^k The 1st *q.* *great* for, *rawe*.

^l The qu's, *couch*; the fo's and *R.* *couch*.

A natural and prompt ^m alacrity
 I find in hardnes; and ⁿ do undertake
 This present ^o war against the Ottomites.
 Most humbly therefore bending to your State,
 I crave fit disposition for my wife,
 Due ^p reference of place, and exhibition,
 With such accommodation and besort
 As levels with her breeding.

Duke. ^q If you please, be 't at her father's.

Bra. I'll not have it so.

Oth. Nor I.

Des. ^r Nor I; I would not there reside,
 To put my father in impatient thoughts
 By being in his eye. Most gracious Duke,
 To my unfolding lend ^s a ^t gracious ear,
 And let me find a ^u charter in your voice
^v T' assist my simpleness.

Duke. ^x What would you, *Desdemona*?

Des. That I ^y did love the Moor to live with him,
 My down-right violence and ^z storm of fortunes
 May trumpet to the world. My heart's subdu'd

^m First f. *Alacartie*.

ⁿ The 1st q. *would for do*.

^o The 1st q. and 1st f. read *wars for war*.

^p The 1st q. two last fo's, R. P. and

H. read *reverence*; *J.* proposes *preference*.

^q So the qu's and C; the rest, *Why*,
at her father's.

^r So the qu's and C; the rest, *Nor*
would I there reside, &c.

^s So the qu's and C; the rest, *your*
for a.

^t The fo's, R. and *J.* read *prosperous*
for gracious.

^u The three last fo's and R. read
charakter.

^v First q. *And if my simpleness—*

^x The 1st q. *What would you?—*

^y The fo's omit *did*.

^z The 1st q. read *scorne for storm*.
W. reads, *My downright violence to storms*,
my fortunes, &c.

^a Even to the very quality of my lord ;
 I saw *Othello's* visage in his mind,
 And to his honour and his valiant parts
 Did I my soul and fortunes consecrate.
 So that, ^b dear lords, if I be left behind
 A moth of peace, and he go to the war,
 The ^c rites, for ^d which I love him, are bereft me :
 And I a heavy interim shall support,
 By his dear absence. Let me go with him.

Oth. ^e Your voices, Lords : beseech you, let her will
 Have a free way.

^f Vouch with me, heaven, I therefore beg it not,
 To please the palate of my appetite ;
 Nor to comply with heat (^h the young ⁱ affects
 In ^k me ^l defunct) and proper satisfaction.
 But to be free and bounteous ^m to her mind.
 And heaven defend your good souls, that you think,
 I will your serious and ⁿ great business scant,
^o For she is with me. No, when light-wing'd toys
^p Of feather'd *Cupid* ^q foil with wanton dulness

^a The 1st q. *Even to the utmost pleasure of, &c.*

^b Second q. *my dear lords, &c.*

^c W. *rights for rites.*

^d The fo's and R. *why for which.*

^e For *Your voices, lords*, the fo's read,
Let her have your voice.

^f The fo's omit, *beseech you, let her will have a free way.*

^g So the 2d q. the fo's and R ; the rest omit, *Vouch with me, heaven.*

^h H. reads, *affects the young.*

ⁱ *Affects for affection*, here taken ab-

solutely ; the young affections being in me defunct.

^k This is *Upton's* emendation : all the editions but C. read *my for me.*

^l T. and H. read *distinct for defunct.*

No edition but C. uses the parenthesis here.

^m The 1st q. *of for to.*

ⁿ The qu's, *good for great.*

^o The fo's, R. and P. *When for For.*

^p The qu's, *And for Of.*

^q For *foil* the qu's read *fyles* ; the fo's and C. *foels* ; R. *feel.*

My speculative and † active † instruments,
That my disports corrupt and taint my business,
Let housewives make a skillet of my helm,
And all indign and base adversities
Make head against my † estimation.

Duke. Be it as you shall privately determine,
‡ Either for † her stay or going; * th' affair cries haste;
And speed must answer †. ‡ You must hence to-night.

Des. † To-night, my Lord?

Duke. † This night.

Oth. With all my heart.

Duke. At † nine i'th' morning here we'll meet again.
Othello, leave some officer behind,
And he shall our commission bring to you,
And such things else of quality † and respect
As doth † import you.

Oth. † Please your Grace, my ancient;
A man he is of honesty and trust,
To his conveyance I assign my wife,
With what else needful your † good Grace shall think
To be sent after me.

† So the qu's and J; the rest, *offic'd* † senator.
for *active*.

‡ The fo's, R. and C. *instrument*.

† The qu's, *reputation for estimation*.

‡ So all before P. who alters *Either*
to *Or*; followed by all after except C.

‡ The 1st q. omits *her*.

‡ The 1st q. *the affairs cry haste*.

‡ After *answer*, the fo's, R. and J.
read it.

‡ The fo's and R. read, *You must*
away to-n'ght, and give these words to

‡ This speech is omitted in the fo's
and R; P. and H. read, *To-n'ght, my*
lord, to-night.

‡ The fo's, R. P. and H. omit this
speech of the duke.

‡ First q. *ten for nine*.

‡ The 1st q. *or for and*.

‡ The 1st q. *concerns for import*.

‡ The fo's and R. read, *So please your*
Grace, &c.

‡ The 2d q. omits *good*.

Duke.

Duke. Let it be so.

Good night to every one. And, noble Signior,
If virtue no ^b delighted beauty lack,
Your son-in-law is far more fair than black.

Sen. Adieu, brave Moor. Use *Desdemona* well.

Bra. Look to her, Moor, ¹ have a quick eye to see.
She has deceiv'd her father, ² and may thee.

[*Exit Duke, with Senators.*]

Oth. My life upon her faith. Honest *Iago*,
My *Desdemona* must I leave to thee;

I pr'ythee let thy wife attend on her;
And bring ¹ her after in ² the best advantage.

Come, *Desdemona*, I have but an hour
Of love, of worldly ³ matter, and direction,
To ⁴ spend with thee. We must obey the time. [*Exeunt.*]

SCENE X.

Manent Roderigo and Iago.

Rod. *Iago.*

Iago. What sayest thou, noble heart?

Rod. What will I do, think'st thou?

Iago. Why, go to bed, and sleep.

Rod. I will incontinently drown myself.

^b H. and C. read *delighting*; W. *be-
lighted*, i. e. white and fair; J. proposes
delight or beauty, &c.

¹ So the 1st q. and J; all the rest,
if thou hast eyes to see.

² The 1st q. *may do for and may.*

¹ The fo's, R. and C. read *them fo
ber.*

² The three last fo's and R. *their for
the.*

³ The qu's, *matters.*

⁴ So the qu's, 1st f. and C; the rest,
speak for spend.

Iago. ' Well, if thou dost, I shall never love thee after
 ' it. Why, thou silly gentleman!

Rod. It is filliness to live, when to live is ' a torment;
 and then ' have we a prescription to die, when death is our
 physician.

Iago. ' O villainous! I ha' look'd upon the world for four
 times seven years, and since I could distinguish ' between a
 benefit and an injury, I never found ' man that knew how
 to love himself. Ere I would say, I would drown myself
 for the love of a *Guinea*-hen, I would change my humanity
 with a baboon.

Rod. What should I do? I confess it is my shame to be
 so fond, but it is not in my virtue to amend it.

Iago. Virtue? a fig! 'tis in ourselves that we are thus or
 thus. Our bodies ' are gardens, to the which our wills are
 gardeners. So that if we will plant nettles, or sow lettuce;
 set hyssop, and weed up thyme; supply it with one gender
 of herbs, or distract it with many; ' either have it sterile
 with idleness, or manured with industry; why, the power
 and corrigible authority of this lies in our ' wills. If the
 ' balance of our lives had not one scale of reason to poise
 another of sensuality, the blood and baseness of our na-
 tures would conduct us to most preposterous conclusions.

p. The fo's, R. P. and H. omit *Well*.

q All but the qu's omit *it*.

r The fo's omit *a*.

s The qu's, *we have for have we*.

t The 1st q. omits *O villainous!*

u So the qu's; the rest, *betwixt*.

v The qu's read, *a man*, &c.

x So the qu's; the rest, *are our gar-*
dens.

y The qu's and 1st f. *either to have,*
 &c.

z So all before R. who reads *will for*
wills; followed by all after but C.

a The fo's read *train for balance*;
 T. and C. *becam*.

But

But we have reason, to cool our raging motions, ^b our carnal stings, ^c our unbitted lusts; whereof I take this, that you call love, to be a ^e sect or scyen.

Rod. It cannot be.

Iago. It is merely a lust ^a of the blood, and a permission of the will. Come, be a man. Drown thyself? drown cats and blind puppies. ^f I have profest me thy friend, and I confest me knit to thy deserving with cables of perdurable toughness. I could never better stead thee than now. Put money in thy purse; follow ^g thou ^h these wars; ⁱ defeat thy favour with an usurped beard. I say, put money in thy purse. ^k It cannot be, ^l that *Desdemona* should long continue her love ^m to the Moor—Put money in thy purse—nor he ⁿ his to her. It was a violent commencement ^o, and thou shalt see an answerable ^p sequestration.—^q Put but money in thy purse.—These Moors are changeable in their wills,—Fill thy purse with money. The food, that to him now is as luscious as ^r locusts, shall be ^s to him shortly as ^t bitter as ^u coloquintida. ^w She must change for youth;

- | | |
|--|--|
| ^b The three last fo's, or for our. | ^o So the qu's; the rest add in her after commencement. |
| ^c The fo's, or for our, | ^p J. proposes sequel for sequestration. |
| ^d H. reads slip for set; J. set. | ^q The two last fo's, R. P. and H. read but put for put but. |
| ^e Second q. of blood, and a permission, &c. | ^r W. reads locbs for locusts; J. locbs. |
| ^f The qu's, I professe me, &c. | ^s P. omits to him; followed by the after-editors, except C. |
| ^g The qu's and C. omit thou. | ^t First q. acerbs for bitter. |
| ^h The fo's, the for these. | ^u First q. inserts the after as. |
| ⁱ W. defeat for defeat. | ^w The 1st q. 'I. W. and J. omit, She must change for youth. |
| ^k The fo's and R. It cannot be long that Desdemona should continue, &c. | |
| ^l Second q. the for that. | |
| ^m The qu's, unto for to. | |
| ⁿ The 1st q. omits his. | |

when she is fated with his body, she will find the ^a error of her choice.—^r She must have change, she must. Therefore put money in thy purse.—If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow, betwixt an ^a erring *Barbarian* and a super-subtle *Venetian*, be not too hard for my wits and all the tribe of hell, thou shalt enjoy her; therefore make money. A box ^a of drowning ^b! 'tis clean out of the way, Seek thou rather to be hang'd in compassing thy joy, than to be drown'd and go without her.

Rod. Wilt thou be fast to my hopes, ^c if I depend on the issue?

Iago. Thou art sure of me.—Go, make money.—I have told thee often, and I ^d re-tell thee again and again, I hate the Moor. My cause is hearted; thine hath no less reason, Let us be ^e conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, ^f and me a sport. There are many events in the womb of time, which will be delivered. Traverse, go. Provide thy money. We will have more of this to-morrow. Adieu.

Rod. Where shall we meet i' th' morning?

Iago. At my lodging,

Rod. I'll be with thee betimes,

^a So the qu's and C; the rest, *err.*

^γ The fo's, R, P, C, and H, omit
She must have change, she must.

^z H. *arrant*; W. *errant*.

^a Qu's, *a for of.*

^b So the qu's; the rest, *after drown-*
ing add thyself.

^c The 1st q. omits, *if I depend on the issue.*

^d The qu's, *tell for re-tell.*

^e The 1st q. reads *communicative for conjunctive.*

^f So the qu's, T, W, and J; the rest omit *and.*

Iago.

Iago. Go to, farewell. ° Do you hear, *Roderigo*?

Rod. ° What say you?

Iago. ° No more of drowning, ° do you hear.

Rod. ° I am chang'd. ° I'll ° go fell all my land.

Iago. ° Go to, farewell, put money enough in your purse.

[*Exit Roderigo.*]

SCENE XI.

Manet Iago.

Iago. Thus do I ever make my fool my purse;
For I mine own gain'd knowledge should profane,
If I ° should time expend with such a ° snipe,
But for my sport and profit. I hate the Moor;
And it is thought abroad, that 'twixt my sheets
° He has done my office: I know not if 't be true;
° Yet I, for mere suspition in that kind,
Will do, as if for surety. He holds me well;
The better shall my purpose work on him.
Cassio's a proper man. Let me see now;—
To get ° his place, and ° to ° plume up my will,

° C. omits, *Do you hear, Roderigo?*

° This speech is omitted in the fo's,
R. P. H. and C.

° The fo's, *R. P.* and *C.* omit this
speech.

° *H.* omits, *do you hear.*

° The fo's, *R. P. H.* and *C.* omit *I*
am chang'd.

° The 2d q. omits *I'll go fell all my*
land.

° The fo's, *R. P. H.* and *C.* omit
go.

° The 2d q. the fo's, *R. P. H.* and
C. omit this speech.

° So the 2d q. *P. T. H. W.* and *J.*
the rest, *would for should.*

° The three last fo's, *R. P.* and *H.*
read *swam for snipe.*

° The 1st f. *be* for *be.*]

° So the qu's; the rest, *But for You.*

° The qu's, three last fo's, *R.* and *P.*
read *this for bis.*

° The two last fo's omit *to.*

° The 1st q. *make for plume.*

° A double

¶ A double knavery—How? how?—^x Let me see—
 After some time to abuse *Othello's* ^y ear,
 That he is too familiar with his wife—
 He hath a person, and a smooth dispose,
 To be suspected; fram'd to make women false.
^z The Moor is of a free and open nature,
 That thinks men honest, that but ^a seem to be so;
 And will as tenderly be led by th' nose
 As asses are.
 I hav't—it is ingender'd.—Hell and ^b night
 Must bring this monstrous birth to the world's light.

¶ The fo's, R. and C. In for A.

x So the qu's; the rest, *Let's see.*

y The fo's, R. P. and H. read *ears.*

z The 1st q. reads,

*The Moor a free and open nature too,
 That thinks, &c.*

a The qu's, *seems.*

b W. reads *spite for night.*

A C T II,

S C E N E I.

The capital City of Cyprus.

Enter Montano, Governor of Cyprus, and two Gentlemen.

Mont. **W**HAT from the Cape can you discern at sea?

1. Gent. Nothing at all, it is a high-wrought flood;
I cannot 'twixt the ^c heaven and the main
Descry a fail.

Mont. Methinks the wind ^d hath spoke aloud at ^e land;
A fuller blast ne'er shook our battlements;
If it hath ruffian'd so upon the sea,
What ribs of oak, ^f when the huge mountain melts,

Can

^c The 1st q. *bowen*; R. P. and H. *bowens*.

^d The qu's, *doth* *speake* for *hath* *spoke*.

^e The 2d q. *band* for *land*.

^f The 1st q. reads, *when the huge mountain mes* it; where, in composing the types, the letters *it* seem to have fallen out of the word *melts*, and were by

the compositor hastily put again in the wrong place: and what confirms this supposition, this word is the last in the page in that quarto. P. reads, *when the huge mountains melt*; the rest, *when mountains melt on them*. But the sense seems to require either the reading of the text, or that of P: If it hath ruffian'd

fian'd

Can hold the mortise? What shall we hear of this?

² *Gent.* A segregation of the *Turkish* fleet;
For do but stand upon the ^b foaming shore,
¹ The chiding ^k billows seem to pelt the clouds;
The wind-shak'd furge, with high and monstrous main,
Seems to cast water on the burning bear,
And quench the guards of ^l th' ever-fired pole.
I never did like molestation view
^m On the 'enchafed flood.

Mont. If that the *Turkish* fleet
Be not inhelter'd and embay'd, they're drown'd;
It is impossible ⁿ they bear it out.

stan'd so upon the sea, as here at last, where the huge mountain melts away before the storm, what ribs of oak can hold the mortise? what ship, though ever so strongly built, can endure at sea? But *T.* would have *mountains* here to signify waves as big as mountains melting on the ships; and sneers *P.* for not taking his author's meaning, falsely accusing him of an arbitrary change, when he had the *q.* 1622, for his authority, and varied inconsiderably therefrom. *T.* did not consider the impropriety of *waves melting*: clouds have been said to

melt indeed, but never waves that I remember. I don't doubt that *Shakespeare* had the following passage of scripture in his eye, *The mountains melt at the presence of the Lord, &c.*

^b First *q.* *banning* for *foaming*.

¹ The *fo's* and *R.* *obidden*.

^k The 1st *q.* *fo's*, *R.* and *C.* *billow* *seems*, &c.

^l The *fo's*, *R.* *J.* and *C.* read, *th' over-fired pole*, &c.

^m *H.* reads, *On' th' encha'f'd flood*.

ⁿ So the 1st *q.* and *C*; the rest, *to for th'y*.

SCENE

SCENE II.

Enter a third Gentleman.

3 *Gent.* News, ° Lords, ♀ our wars are done :
The desperate tempest hath so bang'd the ♀ *Turks*,
That their designment halts. A ♀ noble ship of *Venice*
Hath seen a grievous wreck and sufferance
On most part of ♀ their fleet.

Mont. How ! is this true ?

3 *Gent.* The ship is here put in,
A ♀ *Veronessa*. *Michael Cassio*,
Lieutenant ♀ to the warlike Moor, *Othello*,
Is come on shore; the Moor ♀ himself 's at sea,
And is in full commission here for *Cyprus*.

Mont. I am glad on 't; 'tis a worthy governor.

3 *Gent.* But this same *Cassio*, though he speak of comfort
Touching the *Turkish* loss, yet he looks sadly,
And prays the Moor be safe; for they were parted
With foul and violent tempest.

Mont. Pray ♀ heaven he be !

For I have serv'd him, and the man commands

° The 2d q. the fo's, R. ♀. and C. ♀. and C. read *Veroness*; the rest, *Veronessa*.
read *Lads* for *Lords*.

♀ The qu's, *your* for *our*.

♀ Qu's, *Turks*.

♀ H. omits *noble*; the 1st q. and P.
read *another* for *a noble*.

° The qu's, T. ♀. and ♀. read *the* for
their.

♀ So the qu's, 1st f. T. H. and ♀;

° So the qu's, three 1st fo's, and C;
the rest, *of* for *to*.

♀ All before R. read *himself* for *him-*
self's.

♀ So the qu's and C; all the rest,
however.

Like

Like a full foldier. Let's to the sea-side, ^r ho!
 As well to see the vessel that's come in,
 As to throw out our eyes for brave *Othello*,
^z Even till we make the main and ^a th' aerial blue
^b An indistinct regard.

3 *Gent.* Come, let's do so;
 For every minute is expectancy
 Of more ^c arrivance.

S C E N E III.

Enter Cassio.

Cass. Thanks ^d to the valiant of this ^e worthy isle,
 That so approve the Moor: ^f oh! let the heavens
 Give him defence ^z against ^h the elements,
 For I have lost him on ⁱ a dangerous sea.

Mont. Is he well-shipp'd?

Cass. His bark is stoutly timber'd; and his pilot
^k Of very expert and approved allowance;

^y *P.* and all after, except *C.* omit
 be!

^z The remaining part of this speech
 is omitted in the 1st q.

^a The 2d q. reads *th' Ayre all blue*,

^b *Sc.* The fo's and *R.* *th' Aerial blue*,

^c *Sc.* Three 1st *blew* for *blue*.

^d Second q. *And.*

^e The fo's read *arrivance*.

^d The fo's and *R.* read *you for us*.

^e So the 1st q; the 2d omits *worthy*;
 the rest read *warlike* for *worthy*.

^f The qu's, and for *oh!*

^g The 4th *f.* *from* for *against*.

^h The qu's, *their* for *the*.

ⁱ The 2d q. *the* for *a*.

^k *J.* proposes to read, *Very expert,*
 and of *approved allowance*.

^l Therefore



ACT II. SCENE III. 45

¹ Therefore my hopes, not forfeited to death,
Stand in bold cure.

Within.] A fail, a fail, a fail! [Enter a messenger.

Cass. ^m What noise?

Mess. The town is empty; on the brow o' th' sea

^a Stand ranks of people, and they cry, a fail.

Cass. My hopes do shape him for the ^o governor.

² *Gent.* They do discharge ^p their shot of courtesy.

Our friends, at least. [Sound of cannon.

Cass. I pray you, sir, go forth,
And give us truth who 'tis that is arriv'd.

² *Gent.* I shall. [Exit.

Mont. But, good lieutenant, is your General wiv'd?

¹ *J.* gives the following note:
I do not understand these lines. I know not, how *hope* can be *forfeited to death*, that is, *can be increased*, till it be destroyed; nor what it is to stand in bold cure; or why hope should be considered as a disease. In the copies there is no variation. Shall we read, *Therefore my fears, not forfeited to death, Stand in bold cure*: This is better, but it is not well. Shall we strike a bolder stroke, and read thus?
Therefore my hopes, not forfeited to death, Stand bold, not sure. So far *J.*
Wishes may be called the food upon which hope is very apt to surfeit; and to surfeit to death too, when there is no

ground or foundation to expect the thing hoped for. Hope is in perfect health, where the grounds for it are equal to the wish; but if the wish preponderate the grounds of expectation, hope is in a sickly state. This was the case of *Cassio*; his wishes of *Othello's* safety were greater than the probability of it, for he had left him on a dangerous sea; so his hope was sick; but not sick to death, because the ship had a good pilot; this thought *physic'd* hope, and put it in a bold state of cure.
^m *C.* reads, *What news?*
^a The 1st q. *Orand*; the 2d, *Stand*:
^o The 1st q. *gubernment*; the 2d, *government*.
^p The qu's, *the for their*.

Cass.

Cass. Most fortunately : He hath atchiev'd a maid
That paragons description and wild fame ;
One that excells the ¹ quirks of blazoning pens,
And in ² th' essential vesture of creation
Does ³ bear ⁴ all excellency —

S C E N E IV.

Enter 2d Gentleman.

¹ How now ? who has put in ?

² *Gent.* 'Tis one *Iago*, Ancient to the General.

³ *Cass.* He has had most favourable and happy speed,
Tempests themselves, ⁴ high seas, and howling winds ;
The gutter'd rocks, and congregated sands,
Traitors ⁵ ensteep'd to ⁶ clog the guileless keel ;
As having sense of beauty, do omit
Their ⁷ mortal natures, ⁸ letting go safely by
The divine *Desdemona*.

⁹ *Mont.* What is she ?

¹⁰ *Cass.* She that I ¹¹ spake of, our ¹² great Captain's Captain,
¹³ Left in the conduct of the bold *Iago*.

¹ The 1st q. omits *quicks of*.

² *W.* reads *corrupted* for *sb' essential* ;
Montb would read *the sensual*.

³ The fo's read, *Do's tire sb' Ingenious* ; which *J.* explains, *Does tire sb' ingenious verse*. *C.* reads, *Does tire the inventor*.

⁴ The 2d q. and *R.* read *as-for all*.

⁵ The qu's and *C.* omit *bow*.

⁶ The qu's make this speech of *Cass*.

fo is continuation of the 2d gentleman's.

⁷ The 1st q. *by* for *big*.

⁸ The 1st q. for *ensteep'd* reads *en-ferped* ; *P.* conjectures *enst'd*.

⁹ The fo's, *enlarge*.

¹⁰ The qu's read *common* for *mortal*.

¹¹ So all before *P* ; who reads, *letting safe go by, &c.* followed by the rest.

¹² First q. *spake*.

¹³ The 2d q. omits *great*.

Whose footing here anticipates our thoughts,
 A se'nnight's speed. Great *Yove*, *Othello* guard!
 And swell his sail with thine own powerful breath;
 That he may bless this bay with his tall ship,
^b And swiftly come to *Desdemona's* arms;
 Give renew'd fire to our ^c extincted spirits:
^d And ^e bring all *Cyprus* comfort—

SCENE V.

Enter Desdemona, Iago, Roderigo, and Æmilia.

O behold!

The riches of the ship is come ² on shore.

^a Ye men of *Cyprus*, let her have your knees.
 Hail to thee, lady; and the grace of heaven,
 Before, behind thee, and on every hand,
 Enwheel thee round.

Des. I thank you, valiant *Cassio*,
 What tidings can you tell ¹ me of my Lord?

Cas. He is not yet arriv'd, nor know I aught
 But that he's well, and will be shortly here.

Des. O, but I fear—How lost you company?

Cas. The great contention of ² the sea and skies
 Parted our fellowship. But, hark, a sail!

^b So the qu's; the rest, *Makes love's*
quick pants in Desdemona's arms, &c.

^c So the qu's, 1st and 2d fo's, *Y.* and
E; the 3d and 4th fo's, *extinguish'd*; *R.*
 and the rest, *extinguish'd*.

^d The fo's omit, *And bring all Cy-*
prus comfort.

^e *R.* reads *give for bring.*

^f *E.* adds, *and others; attendants, and*
people following.

^g The 1st q. *assure for on shore.*

^h So the qu's; the rest, *You for Ye*

ⁱ The 1st f. omits *me.*

^k The 1st f. omits *the*

E

Within.

Within. A fail, a fail! ¹ [*Sound of Cannon.*]

2 Gent. They give ^a their greeting to ^b the Citadel:
This likewise is a friend.

Cass. ^c See for the news.

Good Ancient, you are welcome. Welcome, mistress.

[*To Emil.*]

Let it not gall your patience, good *Iago*,
That I extend ^d my manners. 'Tis my breeding,
That gives me this bold shew of courtesy. ^e [*Saluting her.*]
Iago. ^f Sir, would she give you so much of her lips,
As of her tongue: ^g she oft bestows on me,
You'd have enough.

Des. Alas! she has no speech.

^h *Iago.* In faith, too much;

ⁱ I find it still, when I have ^j lift to sleep.
Marry, before your ladyship, I grant,
She puts her tongue a little in ^k her heart,
And chides with thinking.

Emil. You have little cause to say so.

Iago. Come on, come on; you are pictures out of ^l doors,
Bells in your parlours, wild-cats in your kitchens,
Saints in your injuries, devils being offended,
Players in your housewifery, and housewives in your beds.

¹ *J.* first gives this direction for *Sound of cannon.*

^m So the *qu's* and *6*; the rest, *this for their.*

ⁿ *R.* *this for the.*

^o The 1st *q.* reads, *So speaks this voice, good ancient, &c.*

^p This direction first given by *N.*

^q The 1st *q.* For *for Sir.*

^r The *qu's*, *she has bestow'd on me, &c.*

^s The 1st *q.* *I know for In faith.*

^t The 1st *q.* *I find it, I, for when, &c.*

^u The 2d *q.* and the *so's*, *leave for lift.*

^v The 2d *q.* omits *her.*

^w The 1st *q.* *advers;* the 1st *f.* of *doors.*

^x *Des.*

Def. O, fie upon thee, slanderer!

Iago. Nay, it is true, or else I am a *Turk*;
You rise to play, and go to bed to work.

Emil. You shall not write my praise.

Iago. No, let me not.

Def. What wouldst thou write of me, if thou shouldst
praise me?

Iago. O gentle Lady, do not put me to 't,^a
For I am nothing, if not critical.

Def. ^a Come on, assay. There's one gone to the harbour?

Iago. Ay, Madam.

Def. I am not merry; but I do beguile
The thing I am by seeming otherwise.
Come, how wouldst thou praise me?

Iago. I am about it; but, ^a indeed, ^b my invention,
Comes from my pate, as bird-lime does from freeze,
It plucks out ^c brains and all. But my muse labours,
And thus she is delivered:

If she be fair and wise, fairness and wit,
The one 's for use, the other ^d useth it.

Def. Well prais'd. How if she be black and witty?

Iago. If she be black, and thereto have a wit,
She'll find a white that shall her blackness ^e fit.

Def. Worse and worse.

Emil. How, if fair and foolish?

^y *Def.* is omitted in the 1st q. Perhaps this speech should be *Emilia's*; *Iago's* next speech seems to require it.

^a So all before *P.* who reads, *Come, assay, &c.* followed by the rest, except *C.*

^a The 2d q. omits *indeed*.

^b *I.* omits *my*.

^c The qu's, *brains*.

^d First q. *useth*.

^e First q. *bit* for *fit*.

Iago. She never yet was foolish, that was fair;
For even her folly helpt her to ^f an heir.

Des. These are old ^z fond paradoxes to make fools laugh
i' th' alehouse. What miserable praise hast thou for her
that's foul and foolish?

Iago. There's none so foul and foolish thereunto,
But does foul pranks, which fair and wise ones do.

Des. O heavy ignorance! ^h thou praisest the worst best.
But what praise couldst thou bestow on a deserving woman
indeed? one that in the authority of her ^l merit, did justly
put ^k on the vouch of very malice itself?

Iago. She that was ever fair, and never proud,
Had tongue at will, and yet was never loud;
Never lackt gold, and yet went never gay,
Fled from her wish, and yet said, Now I may;
She that ^l being anger'd, her revenge being nigh,
Bad her wrong stay, and her displeasure fly;
She that in wisdom never was so frail
To change the cod's head for the salmon's tail;
She that could think, and ne'er disclose her mind,
^m See suitors following, and ⁿ not look behind;
She was a wight (if ever such ^o wight were) —

Des. To do what?

Iago. To suckle fools, and chronicle small beer.

^f The 1st q. a *hair*; *J.* proposes to read,

*She ne'er was yet so foolish that was fair,
But ev'n her folly help'd her to an heir.*

^g The qu's omit *fond*.

^h The qu's, *that praises*.

^l The qu's, *merits*.

^k T. *down for on*.

^l So all before P. who reads *when for
being*; followed by the rest, except C.

^m The 1st q. omits this line.

ⁿ *J.* reads *ne'er* for *not*.

^o The fo's, *wights*.

ACT II. SCENE V.

51

Des. O most lame and impotent conclusion! Do not learn of him, *Æmilia*, though he be thy husband. How say you, *Cassio*, is he not a most profane and liberal counsellor?

Cas. He speaks home, Madam; you may relish him more in the soldier than in the scholar.

[*They converse apart.*]

Iago. [*Aside*] He takes her by the palm; ay, well said—whisper—With as a little a web as this, will I enfnare as great a fly as *Cassio*. Ay, smile upon her, do. I will catch you in your own courtesies. If such tricks as these strip you out of your lieutenantancy, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the Sir in. Very good, well kiss'd—an excellent courtesy—'tis so indeed. Yet again, your fingers at your lips? would they were clister-pipes for your sake.

[*Trumpet within.*]

The Moor. I know his trumpet.

Cas. 'Tis truly so.

Des. Let's meet him, and receive him.

Cas. Lo, where he comes!

^p *H.* reads *illiberal*.

^q *T.* and *H.* read *conspirer*.

^r Second *f.* omits *the*.

^s This direction put in by *C.*

^t The 1st *q.* *A little a web as this will enfnare as great a fly as Cassio, &c.*

^u So the 1st *q.*; the 2d, *I will catch you in your own courtesies*; the rest, *I will give thee in thine own courtesies*. The 1st, 3d and the 5th, give for *give*.

^w So the *qu's*, *fo's* and *C.*; all the rest, *lieutenancy*.

^x The *qu's*, *riſt four-kiss'd*.

^y The 1st *q.* omits *Very*.

^z So the 1st *q.*; the rest, *and for an.*

^a The 2d *q.* omits *so*.

^b So the *qu's*; the rest, *to for at*.

^c The two last *fo's*, *come*.

S C E N E VI.

Enter Othello and Attendants.

Oth. O my fair warrior!

Des. My dear *Othello*!

Oth. It gives me wonder, great as my content,
To see you here before me: ^d O my soul's joy!
If after every tempest come such ^e calms,
May the winds blow till they have waken'd death;
And let the labouring bark climb hills of seas
Olympus high, and duck again as low
As hell's ^f from heaven! If ^g it were now to die,
'Twere now to be most happy; for, I fear,
My soul hath her content so absolute,
That not another comfort like to this
Succeeds in unknown fate.

Des. The heavens forbid,
But that our loves and comforts should encrease,
Even as our days do grow!

Oth. Amen to that, sweet ^h powers!
I cannot speak enough of this content,
It stops me here: it is too much of joy.
And this, and this, the greatest discords be [*Kissing her.*]
That e'er our hearts shall make!

^d P. and H. omit O.

^e The qu's, *calmness*.

^f The 2d q. for for from.

^g So the qu's, fo's and C; P. alters
it to I; followed by the rest.

^h The 1st q. power.

ⁱ The qu's, *discord*.

Iago. O you are well-tun'd now ;
But I'll * let down the pegs that make this music,
As honest as I am.

[*Afide.*

Oth. Come, let us to the castle.

¹ News, friends, our wars are done, the *Turks* are drown'd.
How ² do our old acquaintance ³ of ⁴ this isle ?

Honey, you shall be well desir'd in *Cyprus*,
I have found great love amongst them. O my sweet,
I prattle out of fashion, and I dote

In mine own ⁵ comforts. ⁶ I pr'ythee, good *Iago*,
Go to the bay, and disembark my coffers :

Bring thou the master to the citadel,

He is a good one, and his worthiness

Does challenge much respect. Come, *Desdemona*,

Once more well met at *Cyprus*.

[⁷ *Exeunt.*

* All before *P.* for *let.*

² *R.* for *of.*

¹ So all before *R.* ; he and all after,
except *C.* Now for *News.*

³ The 1st q. *the* or *this.*

⁴ So all before *P.* ; he and the rest,

⁵ The 2d q. *fo's*, *R.* and *C.* *do's my* (except *C.*) *comfort*

for *do our.* *C.* directs this line to be
spoken to *Montano* only ; but the con-
text seems to show that it is spoken to
all *Othello's* friends of *Cyprus*, who are
present.

⁶ *P.* and all after, except *C.* omit *I.*

⁷ So the 2d q. ; the 1st, *Exit* ; all the
rest, except *C.* *Exeunt* *Othello* and *Des-*
demona only.

S C E N E VII.

Manent Iago, and Roderigo.

Iago. Do ^a thou meet me presently at the ^b harbour.—
Come ^c hither. If thou be'st valiant; (as they say, base
men, being in love, have then a nobility in their natures,
more than is native to them) list me; the lieutenant to-
night watches on the Court of ^d Guard. First, I ^e will
tell ^f thee this, *Desdemona* is directly in love with him.

Rod. With him? why, 'tis not possible.

Iago. Lay thy ^g finger thus; and let thy soul be instructed,
Mark me, with what violence she ^h first lov'd the Moor, but
for bragging, and telling her fantastical lies. ⁱ And will she
love him still for prating? let not ^j thy discreet heart think
^k it. Her eye must be fed. And what delight shall she
have to look on the devil? When the blood is made dull
with the act of sport, there should be, ^l again to inflame it,
and to ^m give satiety a fresh appetite, loveliness in favour,

^a So the qu's and 1st f; the rest, *you*
for *thou*.

^b First q. *harbour*.

^c So the qu's and C; the rest, *thi-*
ther.

^d R. omits *of*.

^e So the qu's; the rest read *must for*
will.

^f So the 2d q. the fo's, R. P. H. and
C; the rest point thus,—*thee, this Des-*
demona, &c.

^g So the qu's, three 1st fo's, J. and
C; the rest, *fingers*.

^h The three last fo's and R. omit
first.

ⁱ For, *And will she love him*, the fo's,
R. and C. read, *To love him*.

^j The qu's, *the* for *thy*.

^k The 1st q. *so* for *it*.

^l The 2d q. the fo's, R. and P. read
a game for again.

^m The qu's omit *to*.

sympathy

sympathy in years, manners, and beauties: all which the Moor is defective in. Now, for want of these required conveniences, her delicate tenderness will find itself abus'd, begin to heave the gorge, disrelish and abhor the Moor; very nature will instruct her in it, and compel her to some second choice. Now, sir, this granted, (as it is a most pregnant and unforced position) who stands so eminently in the degree of this fortune, as *Cassio* does? a knave very voluble; no farther conscionable, than in putting on the mere form of civil and humane seeming, for the better compassing of his salt and most hidden loose affections; a subtle, slippery knave, a finder out of occasions, that has an eye can stamp and counterfeit advantages, though true advantage never present itself. A devilish knave! besides, the knave is handsome, young, and hath all those requisites in him, that folly and green minds look after. A pestilent compleat knave, and the woman hath found him already.

Rod. I cannot believe that in her, she's full of most blest condition,

- x The 2d q. *conditions.*
- y The qu's, *to for in.*
- z The 2d q. omits *a.*
- 1 So the qu's and C; the rest, *eminent.*
- 2 The 1st q. *hand-seeming*; R. and P. *human seeming.*
- 3 The fo's and R. *compass.*
- 4 The 1st q. omits *most* and *loose.*
- 5 So the qu's; the rest *affection.*
- 6 After *affections*, the fo's, R. and C. insert, *Why none, why none.*
- 7 So the qu's; the rest, *a slippery and*
- subtle, &c.* 1st f. *slipper for slippers.*
- 8 So the qu's and C; the rest omit out.
- 9 Before *occasions* J. inserts *warm*, as in no other edition. The fo's read *occasion.*
- 10 The 1st f. *be's for has.*
- 11 The 1st q. *counterfeit the true advantages never present themselves.*
- 12 The qu's omit, *A devilish knave!*
- 13 So all before P; he and all after, except C. read of *for in.*

Iago.

Iago. Blest fig's end! the wine she drinks is made of grapes. If she had been blest, she would never have lov'd the Moor. ^y Blest pudding! Didst thou not see her paddle with the palm of his hand? ^z didst not mark that?

Rod. Yes, ^a that I did; but that was but courtesy.

Iago. Letchery, by this hand; an index and ^b obscure prologue to the history of lust and foul thoughts. They met so near with their lips, that their breaths embrac'd together. ^c Villainous thoughts, ^d *Roderigo!* when these ^e mutualities so marshal the way, ^f hard at hand ^g comes the ^h master and main exercise, the ⁱ incorporate conclusion: ^j Pish — But, fir, be you rul'd by me. I have brought you from *Venice*. Watch you to-night. For ^k the command, I'll lay 't upon you. *Cassio* knows you not: I'll not be far from you. Do you find some occasion to anger *Cassio*, either by speaking too loud, or tainting his discipline, or from what other ^l course you please, which the time shall more favourably minister.

Rod. Well.

Iago. Sir, he is rash, and very sudden in choler: and ^m haply ⁿ with his truncheon may strike at you. Provoke

^y The qu's omit, *Blest pudding!*

^z The 1st q. omits, *didst not mark the.*

what?

^a The qu's and C. omit, *that I did.*

^b The 1st q. omits *obscure.*

^c The 1st q. omits *Villainous thoughts!*

^d The qu's omit *Roderigo.*

^e The fo's and R. *mutualities.*

^f The qu's, *bold or hand.*

^g The 2d q. *comes, Roderigo, the master and the main, &c.*

^h The 1st q. and J. omit *master and*

ⁱ Second q. *incorporate.*

^k The qu's omit *Pish.*

^l The 2d q. omits *the.*; the 1st q. reads

your for the.

^m The 1st q. *cause for course.*

ⁿ The three last fo's, and all after but J. and C. read *happily*; 2d q. *haply.*

^o So the qu's; the rest omit *with his truncheon.*

him

him that he may; for even out of that will I cause ² those of *Cyprus* to mutiny, whose qualifications shall come into no true ¹ taste ³ again, but ⁴ by ⁵ the displanting of *Cassio*. So shall you have a shorter journey to your desires, by the means I shall then have to prefer them, and the ⁶ impediment most ⁷ profitably removed, ⁸ without which there ⁹ were no expectation of our prosperity.

Rod. I will do this, if ² can bring it to any opportunity.

Iago. I warrant thee. Meet me by and by at the citadel. I must fetch his necessaries ashore. Farewell.

Rod. Adieu. [Exit]

SCENE VIII.

Manet Iago.

Iago. That *Cassio* loves her, I do well ¹ believe it: That she loves him, 'tis apt, and of great credit. The Moor, howbeit that I endure him not,

¹ So all before R; he and all after, but C. read *those* for *these*.

² The 1st q. *trust* for *taste*.

³ The qu's, *again* 't.

⁴ The 3d f. and all after but C. omit *the*.

⁵ The 2d q. reads *displaying* for *displanting*; T.'s duodecimo reads *transplanting*, followed by W.

⁶ So all before R.'s duodecimo, which reads *impediments*; followed by the rest, except C.

⁷ Second q. *profitable*.

⁸ The fo's, R. and C. read *without* *the which*, &c.

⁹ So all before P. who reads *was* for *were*, making nonsense of the sentence; and is implicitly followed by the rest, except J. and C.

¹⁰ So the qu's and C; the rest, *you* for *I*; but the sense requires *I*; for *Iago* had brought the affair to opportunity, by fixing on *Roderigo* for one of the watch; *Roderigo's* part remained to be done, viz. provoking *Cassio*, which in this speech he promises to do, if opportunity offered to give him cause.

¹¹ So the qu's; the fo's, R. and C. believe 't; P. and all the rest, *believe*.

S C E N E X.

The Castle.

Enter Othello, Desdemona, Cassio, and Attendants.

Oth. Good *Michael*, look you to the guard to-night.
Let's teach ourselves^a that honourable stop,
Not to out-sport discretion.

Cas. *Iago* hath^b a direction what to do:
But notwithstanding, with my personal eye
Will I look to it.

Oth. *Iago* is most honest.

Michael, good night. To-morrow, with your earliest,
Let me have speech with you. Come, my dear love,

[*To Des.*

The purchase made, the fruits are to ensue;

^c That profit's yet to come^c 'twixt me and you.

Good-night.

[*Exit Othello and Desdemona.*

Enter Iago.

Cas. Welcome, *Iago*. We must to the watch.

Iago. Not this hour, lieutenant: 'tis not yet ten^d o' th'
clock. Our General^e cast us thus early for the love of his

^a The 1st q. *the* for *that*.

^b The 1st q. *directed*.

^c The 1st q. *the* for *this*.

^d So the qu's and C; the rest, *twice*
for *'twixt*.

^e The qu's, *a clock*.

^f i. e. appointed us to our stations: To
cast the play, is, in the file of the thea-
tres, to assign to every actor his proper
part. *J.* But this cannot be the mean-

ing of *cast* in this place. Upon *Othello's*
taking leave of them for bed, *Cassio* sup-
poses it time to begin the watch; but
Iago objects that 'tis not yet ten o'clock;
Our general cast us (i. e. cast us off, or
left us) thus early for the love of his
Desdemona, &c. *Othello's* love for *Des-*
demona could not be the reason of his
appointing them their stations early.

Desdemona,

ACT II. SCENE X. 61

Desdemona, ^f whom let us not therefore blame; he hath not yet made wanton the night with her, and she is sport for *Jove*.

Caf. She is a most exquisite lady.

Iago. And I'll warrant her full of game.

Caf. Indeed she is a most fresh and delicate creature.

Iago. What an eye she has! methinks it sounds a parley ^g of provocation.

Caf. An inviting eye; and yet methinks right modest.

Iago. And when she speaks, ^h 'tis an alarm to love.

Caf. She is indeed perfection.

Iago. Well, happiness to their sheets. Come, lieutenant, have a ⁱ stoop of wine, and here without are a brace of *Cyprus* gallants, that would fain have a measure to the health of ^k the black *Othello*.

Caf. Not to-night; good *Iago*. I have very poor and unhappy brains for drinking; I could well wish courtesy would invent some other custom of entertainment.

Iago. O, they are our friends: but one cup; Pll drink for you.

Caf. I have drunk but one cup to-night, and that was ^l craftily qualified ^m too; and behold what innovation it makes here. I am unfortunate in the infirmity, and dare not talk my weakness with any more.

Iago. What, man? 'tis a night of revels, the gallants desire it.

^f The qu's and r's f. wds for whom.

^k The fo's, R. P. H. and C. omit

^g So the qu's and C; the rest, so for the.

of.

^l i. e. sily mixed with water. J.

^h So the qu's; the rest, is it not an alarm to love?

^m J. omits too, contrary to all editions.

ⁱ The qu's and fo's, steps.

Caf.

Caf. Where are they ?
Iago. Here at the door. I pray you, call them in.
Caf. I'll do't, but it dislikes me. [Exit Cassio.]
Iago. If I can fasten but one cup upon him,
 With that which he hath drunk to-night already,
 He'll be as full of quarrel and offence,
 As my young mistress' dog.—Now, my sick fool, *Roderigo*,
 Whom love has turn'd almost the wrong side ^a outward,
 To *Desdemona* hath to-night carouz'd
 Potations pottle deep; and he's to watch.
 Three ^o lads of *Cyprus*, noble swelling spirits,
 That hold their ^p honours in a wary distance.
 The very elements of this warlike isle,
 Have I to-night fluster'd with flowing cups,
 And ^q they watch too. Now, amongst this flock of drunkards,
^r Am I to put our *Cassio* in some action
 That may offend the isle. But here they come.
 If consequence do but approve my ^s dream,
 My boat sails freely both with wind and stream.

^a So the qu's; the rest, *out* for *outward*.

^o The fo's, R. and C. read *also* for *last*.

^p Qu's, *honour*.

^q The qu's, *the* for *they*.

^r The qu's, *I am*; the two last fo's, *And I*.

^s T. conjectures *Dream* for *dream*; followed by H. M. and C. But this emendation was unnecessary, to *dream* of a thing is used figuratively for *to conjecture*.

SCENE

SCENE XI.

Enter Cassio, Montano, and Gentlemen.

Cas. 'Fore † God, they have given me a rounc already.

Mont. Good faith, a little one. Not past a pint, as I am a soldier.

Iago. Some wine, ho!

And let me the cannikin * clink, clink, [*Iago sings.*

And let me the cannikin † clink.

A foldier's a man; ‡ oh, man's life's but a span;

Why, then let a foldier drink.

Come, wine, boys.

Cas. 'Fore † God, an excellent song.

Iago. I learn'd it in *England*: where indeed they are most potent in potting. Your *Dane*, your *German*, and your swag-belly'd *Hollander*,—Drink, ho!—are nothing to your *Englisb*.

Cas. Is your *Englisbman* so * expert in his drinking †

Iago. Why, he drinks you with facility your *Dane* dead drunk; he ‡ sweats not to overthrow your *Almain*; he gives your *Hollander* a vomit, ere the next pottle can be fill'd.

† So the qu's and C; the rest, *heaven for God.*

* Here J. and C. repeat *clink* three times.

† Here the qu's repeat *clink* twice.

‡ The qu's and C. read, *a life's but, sweats.*

etc.

† So the 1st q. and C; the rest, *heaven for God.*

* So the 1st q. and C; the rest, *enquisite for expert.*

† The three last so's and R. read

Caf. To the health of our General.

Ment. I am for it, lieutenant, and I will do you justice.

Iago. O sweet *England!*

King *Stephen* was ^b a worthy peer,
His breeches cost him but a crown;
He held them six-pence all too dear,
With that he call'd the tailor lown.

He was a wight of high renown,
And thou art but of low degree:

'Tis pride that pulls the country down,

^c Then take thine auld cloak about thee.

Some wine, ho!

Caf. ^d Why, this is a more exquisite song than the other.

Iago. Will you hear 't again?

Caf. No, for I hold him ^d to be unworthy in his place, that does those things. Well—^e God's above all; and there be souls ^f that must be saved, ^g and there be souls must not be saved.

Iago. It is true, good lieutenant.

Caf. For mine own part, (no offence to the General, nor any man of quality) I hope to be saved.

Iago. And so do I ^h too, lieutenant.

^b So the qu's and C; the rest, and
a worthy peer.

^c The fo's, R. P. and H. read *And*
for *Then*.

^d The 1st q. reads, *'Fore God* for
Why.

^e The qu's omit *to be*,

^f So the 1st q; the rest, *beaven* for
God.

^g The fo's and C. omit *that*.

^h The qu's omit what follows of this
speech.

ⁱ The qu's omit *too*.

ACT II. SCENE XII. 65

Caf. Ay, but by your leave, not before me. The lieutenant is to be saved before the Ancient. Let's have no more of this. Let's to our affairs. ^k God forgive ^l us our sins. Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk: this is my ancient; this is my right hand, and this ^m is my left ⁿ hand. I am not drunk now; I can stand well enough, and ^o I speak well enough.

Gent. Excellent well.

Caf. ^p Why, very well then; you must not think ^q then that I am drunk. [Exit.

SCENE XII.

Manent Iago and Montano.

Mont. To the platform, masters. Come, let's ^r set the watch.

Iago. You see this fellow, that is gone before; He is a soldier fit to stand by *Cæsar*, And give direction. And do-but see his vice; 'Tis to his ^s virtue a just equinox, The one as long as th' other. 'Tis pity of him; I fear the trust, *Othello* ^t puts him in, On some odd time of his infirmity, Will shake this island.

^k So the 1st q; the rest omit *God*.

^l The two last fo's, *R. P. T. H. W.* and *J.* omit *us*.

^m The 2d q. omits *is*.

ⁿ All but the qu's and *C.* omit *hand*.

^o The qu's and *C.* omit *I*.

^p The 1st q. omit *Why*.

^q The 1st q. omits *then*.

^r *R. P.* and *H.* read *set for set*.

^s So the qu's, two 1st fo's, and *C*; the rest, *virtues*.

^t The qu's, *put him in*, &c. *C.* puts *in him*, the best reading, though without authority.

Mont. But is he often thus ?

Iago. 'Tis evermore ^a the prologue to his sleep.
He'll watch the horologe a double set,
If drink rock not his cradle.

Mont. ^b It were well

The General were put in mind of it :
Perhaps, he sees it not, or his good nature
^c Prizes the ^d virtue that appears in *Cassio*,
And ^e looks not on his evils. Is not this true ?

Enter Roderigo.

Iago. How now, *Roderigo* ?

I pray you after the lieutenant go. *[Exit Roderigo.*

Mont. And 'tis great pity, that the noble Moor
Should hazard such a place as his own Second,
With one ^f of an ingraft infirmity :
It were an honest action to say so
^g To the Moor.

Iago. Not I, for this fair island.

I do love *Cassio* well, and would do much
To cure him of this evil. ^h But hark, what noise ?

ⁱ *[Within, help! help!*

Enter Cassio, ^k pursuing Roderigo.

Cas. Zounds, you rogue! you rascal!

Mont. What's the matter, lieutenant ?

^a The fo's and R. bis for the.

^b The qu's, *Twere well, &c.*

^c The qu's, *praises.*

^d The 1st q. *vermes.*

^e The 1st q. *looks.*

^f The three last fo's omit of an.

^g So all before P. who reads *Unto* for
To ; followed by the rest.

^h So all before P. who omits *But* ;
followed by the rest, except C.

ⁱ The fo's, R. and P. omit, *[With-
in, help! help!*

^k The qu's and C. *driving in for pur-
suing.*

^l All but the 1st q. omit *Then.*

ACT II. SCENE XII. 67

Caf. A knave teach me my duty! ° but I'll beat the knave into a † wicker bottle.

Rod. Beat me ‡?

Caf. Dost thou prate, rogue †?

Mont. † Nay, good lieutenant; I pray you, fir, hold your hand. ‡ [Staying him.

Caf. Let me go, fir, or I'll † knock you ‡ o'er the mazzard.

Mont. Come, come, you are drunk.

Caf. Drunk? [° They fight.

Jago. Away, I say, go out and cry a mutiny. [Exit Rod.

Nay, good lieutenant—° Alas, gentlemen—

Help, ho! — lieutenant — Sir, *Montano*, † fir—

Help, † masters! here's a goodly watch, indeed—

Who's that † that rings the bell?—Diablo, ho! [Bell rings.

The town will rise. † Fie, fie, lieutenant! † hold:

You will be † sham'd for ever,

° All but the qu's omit *Alas*.

† So the qu's and C; the rest, *twiggen for wicker*.

‡ So the qu's and C; the rest omit the point of interrogation; for which the fo's put a period; the rest, a dash.

° Here C. directs [*beats Roderigo*.

† The qu's read, *Good lieutenant, pray fir, &c.*

‡ R. first puts in this direction.

° The three last fo's, and R. read *knave for knock,*

° The 2d q. *or* for *o'er*.

† The fo's omit this direction.

‡ The qu's read *God's-will for Alas*.

° All but the qu's and C. omit *fir*.

† The 2d q. *master*.

‡ So the qu's and C; the fo's and R, *which for that*; P. and the rest, *who*.

° First q. and C. *God's will for Fir, &c.*

† The fo's, R. P. and H. omit *hold*.

‡ First, 3d and 4th f. *afham'd*.

S C E N E XIII.

Enter Othello, and ^v Attendants,

Oth. What is the matter here ?

Mont. ^x I bleed still ; I am hurt ^y to the death ^z,

Oth. Hold, for your lives.

Iago. ^a Hold, ^b hold, lieutenant—sir *Montano*, gentlemen !
Have you forgot all ^c sense of place and duty ?

^d Hold. The General speaks to you ; ^d hold, hold, for shame.

Oth. Why, how now, ho ? From whence ariseth this ?

Are we turn'd *Turks* ? and to ourselves do that,

Which heaven hath forbid the *Ottomites* ?

For christian shame, put by this barbarous brawl ;

He that stirs next to carve ^f forth his own rage,

Holds his soul light ; he dies upon his motion.

Silence that dreadful bell ; it frights the isle

From her propriety. What 's the matter, ^e masters ?

Honest *Iago*, that ^h look'st dead with grieving,

Speak, who began this ? on thy love I charge thee,

^v The qu's, *Gentlemen with weapons*
for Attendants.

^x The 1st q. *Zounds I bleed still, &c.*

^y So the qu's, the 1st f. *J.* and *C.*;
the rest, but not to 15' death.

^z Here the 2d q. puts *be faints*, as a
direction ; the 1st f. and *C.* *be dies*, not
as a direction, but as a part of *Montano's*
speech.

^a The 2d q. *bold* for *bold*.

^b So the qu's ; the rest, *bol* for
bold;

^c So *H. IV. J.* and *C.* ; the rest, *all*
place of sense.

^d So all before *P.* who omits *Hold* ;
followed by the rest, except *C.* who reads
Hold, bold, &c.

^e Here the fo's, *R.* and *C.* read *bold*
but once.

^f So the 1st q ; the rest, *for for*
forth.

^g *P.* and all after omit, except *C.*
masters.

^h Sp *H.* and *C.* ; the rest, *looks*.



ACT II. SCENE XIII. 69

Iago. I do not know. Friends all, but now, even now
In quarter, and in terms like bride and groom
Divesting them ^l for bed; and ^k then, but now,
(As if some planet had unwitting men)
^l Swords out, and tilting one at other's ^m breast,
In opposition bloody, I ⁿ cannot speak
Any beginning to this peevish odds,
And would, in action glorious I had lost
^o These legs that brought me to a part of it!

Oth. How ^p came it, *Michael*, you ^p were thus forgot?

Caf. I pray you, pardon me, I cannot speak.

Oth. Worthy *Montano*, you were ^q wont be civil,
The gravity and stillness of your youth
The world hath noted; and your name is great
In ^r mouths of wisest censure. What's the matter,
That you unlace your reputation thus,
And spend your rich opinion, for the name
Of a night-brawler? Give me answer to 't.

Mont. Worthy *Othello*, I am hurt to danger.
Your officer *Iago* can inform you,
While I spare speech, which something now offends me,
Of all that I do know; nor know I aught
By me that's said or done amiss this night,
Unless self-charity be ^s sometimes a vice,

^l The qu's and G. to for for.

^k The 2d q. omits then.

^l The two last so's, R. and P. read
Sword.

^m So the qu's, Y. and C; the rest,
breasts.

ⁿ So all before P. who reads can't for
cannot; followed by the rest, except C.

^o So the qu's and C; the rest, *these*
for these.

^p So the qu's; the rest, *comes for*
come; and *are* for *were*.

^q The so's and R. *wont to be civil*.

^r The 1st q. *men for mouths*.

^s The qu's and C. *sometimes*.

And to defend ourselves it be a sin,
When violence assails us.

Oth. Now, by heaven,
My blood begins my safer guides to rule;
And passion, having my best judgment 'collied,
Assays to lead the way. ^a If I once stir,
Or do but lift this arm, the best of you
Shall sink in my rebuke. Give me to know
How this foul rout began; who set it on;
And he that is approv'd in ^b this offence,
Tho' he had twinn'd with me, both at a birth,
^c Shall I loose me, — What, in a town of war,
Yet wild, the people's hearts brim-full of fear,
To manage private and domestick ^d quarrels
In night, and on the court ^e and guard of safety!
'Tis monstrous. ^f Iago, who ^g began 't?

Mont. If, ^h partially affin'd, or ⁱ leagu'd in office,
Thou dost deliver more or less than truth,
Thou art no soldier.

^a So the fo's; *collied* is a word very much in use in *Warwickshire*, *Leicestershire*, and thereabouts, signifying *foiled* or *dirty'd*. The qu's, *coll'd*; C. *quell'd*; the rest, *coll'd*.

^b The 1st q. *Zouns*, if I stirre; the rest, *Yours* I stirre.

^c So all before R; who reads *his* for *me*; followed by P. and H.

^d Second q. *Should*.

^e The qu's, fo's hold R, read *lose me* (as in the text) i. e. be *loos'd* from me,

or *disjoin'd*. C. reads *lose*; all the rest, *lose* for *lose*.

^f So the qu's; the rest, *quarrel*.

^g F. H. J. and C. of *Guard and* *Ser. ty*.

^h So all before P; he and all after, except C, insert *Shy* before *Shy*.

ⁱ For *begin* 't, the 1st q. *begin*; the rest, *begin*.

^j The qu's, *partialy*.

^k All before F. read *begin*.

ACT II. SCENE XIII.

21

Iago. Touch me not so near :

I had rather have this tongue cut ^f from my mouth
 Than it should do offence to *Michael Cassio* :
 Yet I persuade myself, to speak ^h the truth
 Shall nothing wrong him. ⁱ Thus it is, General :
Montano and myself being in speech,
 There comes a fellow crying out for help,
 And *Cassio* following ^k him with determin'd sword,
 To execute upon him. Sir, this gentleman
 Steps in to *Cassio*, and intreats his pause ;
 Myself the crying fellow did pursue,
 Left by his clamour (as it so fell out)
 The town might fall in fright. He, swift of foot,
 Out-ran my purpose : ^l and I return'd ^m the rather
 For that I heard the clink and fall of swords,
 And *Cassio* high in ⁿ oath ; which 'till to-night
 I ne'er might ^o say before. When I came back,
 (For this was brief) I found them close together
 At blow and thrust ; even as again they were
 When you yourself did part them.
 More of this matter ^p can I not report
 But men are men ; the best sometimes forget ;
 Though *Cassio* did some little wrong to him,
 As men in rage strike ^q those that wish them best,

^f The qu's, *one for out.*

^g The ad q. of *his* for *from my.*

^h After *speech* the three last fo's and

R. add *fo.*

ⁱ The fo's and R. *This for That.*

^k So all before P ; he and the rest,
 except C. omit *him.*

^l So all before P ; he and the rest,
 except C. omit *and.*

^m The 1st f. *then* for *she.*

ⁿ The 1st q. *oaths.*

^o The 1st q. *for for say.*

^p So the qu's and C ; the rest, cannot
I report.

^q Second q. *them.*

Yet,

Yet, surely, *Cassio*, I believe, receiv'd
From him that fled some strange indignity
Which patience could not pass.

Oth. I know, *Iago*,
Thy honesty and love doth mince this matter,
Making it light to *Cassio*, *Cassio*, I love thee,
But never more be officer of mine.

Enter Desdemona attended.

Look, if my gentle love be not rais'd up,
I'll make thee an example.

Des. What's the matter, 'Dear?

Oth. All's well 'now, 'Sweeting; 'come away to bed—
Sir, for your hurts, myself will be your surgeon.
Lead him off.

Iago, look with care about the town,
And silence those whom this vile brawl distracted.
Come, *Desdemona*, 'tis the soldiers' life,
To have their halmy slumbers wak'd with strife. [*Exeunt.*]

S C E N E XIV.

Manent Iago and Cassio.

Iago. What, are you hurt, lieutenant?

Cas. 'Ay, past all surgery.

Iago. 'Marry, ' heaven forbid!

* The qu's, P. and all after, except
C. omit *Dear*.

.. & So the qu's and C; the rest omit
now.

† Before *sweeting*, J. inserts *Here*.

‡ C. reads, *come let's away*.

§ Sq. all before P. who omits *Ay*;
followed by the rest, except C.

Cas.

Caf. Reputation, reputation, reputation! ^a oh, I have lost my reputation! I have lost the immortal part, ^a fir, of myself, and what remains is bestial. My reputation, *Iago*, my reputation —

Iago. As I am an honest man, ^b I thought you had receiv'd some bodily wound; there is more ^c offence in that than in reputation. Reputation is an idle, and most false imposition; oft got without merit, and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man? there are ^d ways to recover the General again. You are but now cast in his mood, a punishment more in policy than in malice; even so as one would beat his offenceless dog, to affright an imperious lion, Sue to him again, and he's yours.

Caf. I will rather sue to be despis'd, than to deceive so good a commander, with so ^e light, so drunken and so indiscreet an officer. ^f *Drunk, and* ^g *Speak Parrot, and squabble, swagger, swear?* and discourse justian with one's own sha-

^x The 1st q. *God for heaven.*

^y The qu's and G. repeat *reputation* but twice here.

^z The 1st q. omits *oh*.

^a So the qu's; the rest omit *fir*.

^b So the qu's and C; the rest, *I had thought, &c.*

^b So the qu's and C; the rest, *sense for offence.*

^c The fo's and R. insert *more* before *ways*.

^d So the qu's; the rest, *sight* for

light.

^e What is in italic is omitted in the 1st q.

^f *Speak parrot.*] A phrase signifying to act foolishly and childishly. So *Shelton*,

These widders full muley with many a divers flour,

Freshly they dress and make sweets my bore,

With spake parrot I pray you full courtously tbei say. W.

^g The 2d q. omits *if*.

down? O thou invisible spirit of wine; ^a if thou hast no name to be known by, let us call thee devil.

Iago. What was he that you follow'd with your sword? what had he done to you?

Caf. I know not.

Iago. Is't possible?

Caf. I remember a mass of things, but nothing distinctly: a quarrel, but nothing wherefore. ¹ O God; that men should put an enemy in their mouths to steal away their brains! that we should ² with joy, revel, pleasure and applause, transform ourselves into beasts.

Iago. Why, but you are now well enough. How came you thus recovered?

Caf. It hath pleas'd the devil, Drunkenness, to give place to the devil, Wrath; one unperfectness shews me another, to make me frankly despise myself.

Iago. Come, you are too severe a moraler. As the time, the place, ¹ and the condition of this country stands, I could heartily wish this had not ² so befallen: but since it is as it is, mend it for your own good.

Caf. I will ask him for my place again; he shall tell me, I am a drunkard: Had I as many mouths as *Hydra*, such an answer would stop them all. To be now a sensible man; by and by a fool, and presently a beast!—Every ³ inordinate cup is unbleis'd, and the ⁴ ingredient is a devil.

^a So the 1st q; the rest, *Oh what men,* &c.

¹ So the qu's and C; the rest, *with joy, pleasure, revel, and applause,* &c.

² The qu's omit *and*.

³ So the 1st q; the rest omit *so*.

⁴ The 1st q. *unordinate*.

⁵ The qu's and C. *ingredience*.

Iago.

Iago. Come, come, good wine is a good familiar creature, if it be well us'd; exclaim no more against it. And, good lieutenant, I think, you think I love you.

Caf. I have well approv'd it, sir.—I drunk ?

Iago. You, or any man living, may be drunk at ^p some time, ^q man. ^r I'll tell you what you shall do—Our General's wife is now the General. I may say so, in this respect, for that he hath devoted and given up himself to the contemplation, mark, and ^s denotement of her parts and graces. Confess yourself freely to her; ^t importune her; she'll help to put you in your place again. She is ^u of so free, so kind, so apt, so blessed a disposition, ^v that she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband intreat her to splinter. And, my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

Caf. You advise me well.

Iago. I protest, in the sincerity of love, and ^x honest kindness.

Caf. I think it freely; and betimes in the morning ^y will I beseech the virtuous *Desdemona* to undertake for me. I am desperate of my fortunes, if they check me ^z here.

- | | |
|---|--|
| ^p For some the fo's and R. read <i>o</i> . | ^u The qu's omit <i>of</i> . |
| ^q The 1st q. omits <i>man</i> . | ^v All but the qu's and C. omit <i>that</i> . |
| ^r So the qu's and C; the rest, <i>I tell</i> , &c. | ^x The 1st q. <i>bravels</i> for <i>broken joint</i> . |
| ^s This is V.'s emendation, all before read <i>devotement</i> . | ^y The ad q. omits <i>beseech</i> . |
| ^t So the qu's; the rest, <i>importune her help, so put</i> , &c. | ^z So the qu's; the rest, <i>I will for will I</i> . |
| | ^a The fo's, R. and P. omit <i>here</i> . |

Iago.

Iago. You are in the right. Good-night, lieutenant; I must to the watch.

Caf. Good-night, honest *Iago*.

[*Exit Cassio.*]

S C E N E XV.

Monet Iago.

Iago. And what's he then, that says, I play the villain? When this advice is free I give, and honest, ^b Probal to thinking, and indeed the course To win the Moor again. For 'tis most easy Th' inclining *Desdemona* to subdue In any honest suit; she's fram'd as fruitful As the free elements. And then for her To win the Moor, ^c were 't to renounce his baptism, All seals and symbols of redeemed sin, His soul is so enfetted to her love, That she may make, unmake, do what she list, Even as her appetite shall play the God With his weak function. ^d How am I then a villain, To counsel *Cassio* to this parallel course, Directly to his good? ^e Divinity of Hell! When devils will ^f their blackest sins put on, They do suggest at first with heavenly shews, As I do now. — For while this honest fool

^b So the qu's and fo's; R. *Probable*; all after, *Likely*.

^c The fo's *were* for *were't*.

^d P. and all after, except C. omit *their*.

How.

^e P. and H. read, *'Tis hell's divinity when, &c.*

^f The three 1st fo's and C. *the* for

ACT II. SCENE XV.

77

Plies *Desdemona* to repair his ^s fortune,
 And she for him pleads strongly to the Moor;
 I'll pour this pestilence into his ear,
 That she repeals him for her body's lust:
 And by how much she strives to do him good,
 She shall undo her credit with the Moor.
 So will I turn her virtue into pitch;
 And out of her own goodness make the net,
 That shall enmesh them all. How now, *Roderigo*?

SCENE XVI.

Enter Roderigo.

Rod. I ^b do follow here in the chace, not like a hound that
 hunts, but one that fills up the cry. My money is almost
 spent; I have been to-night exceedingly well cudgell'd;
^c and I think the issue will be, I shall have so much expe-
 rience for my pains, ^k as that comes to, ⁱ and no money^j at
 all, ^m and with that wit ⁿ return to *Venice*.

Iago. How poor are they that have not patience!
 What wound did ever heal but by degrees?
 Thou know'st we work by wit, and not by witchcraft;
 And wit depends on dilatory time.

^s The qu's and C. *fortunes*.

^b H. and P. omit *do*.

ⁱ The qu's omit *and*.

^k So the 1st q; the rest omit, as that
 comes to.

^j So the 1st q; the 2d q. reads, *and*

*so no money at all; the rest, and so with
 no money at all.*

^m So the 1st q; the 2d reads, *and
 with a little more wit, &c.* the rest, *and
 a little more wit, &c.*

ⁿ So the qu's; the rest, *return again
 to Venice.*

Does't

Does't not go well? *Cassio* hath beaten thee,
 And thou by that small heart hast cashier'd *Cassio*.
 Tho' other things ^a grow fair against the sun,
 ° Yet fruits that blossom first ^b will ^c first be ripe.
 Content thyself awhile. ^d By th' ^e morn', 'tis morning:
 Pleasure and action make the time seem short.
 Retire thee; go where thou art billeted.
 Away, I say. Thou shalt know more hereafter.
 Nay get thee gone. [*Exit Rod.*] ^f Two things are to be done;
 My wife must move for *Cassio* to her mistress:
^g I'll fet her on:
 Myself ^h a while, ⁱ to draw the Moor apart,
 And bring him jump, when he may *Cassio* find
 Solliciting his wife, — ay, that's the way:
 Dull not device by coldness and delay. [*Exit.*]

^a The ed q. grow.
^b The 4th q. Not for Yet.
^c H. reads, are not first ripe.
^d The 2d q. first for first.
^e So the qu's and C; the rest, In truth
 for By th' morn'.
^f The qu's, some for two.
^g So the qu's; the fo's and R. point
 thus, I'll fet her on myself awhile, to

draw, &c. D. reads, I'll fet her on to
 draw, &c. H. I'll fet her on, so draw,
 &c.

^h T. W. J. and C. read the while;
 but perhaps a while signifies the same,
 and may be a contraction of at the
 while.

ⁱ J. reads will for to.

A C T III.

S C E N E I.

Before Othello's Palace.

Enter Cassio with Musicians.

Cas. **M**ASTERS, play here, I will content your
pains,
Something that's brief; and bid, Good-morrow, General.

[Musick plays, and enter Clown from the house.]

Clown. Why, masters, have your instruments been ^b at
Naples, that they ^c speak i'th' nose thus?

Mus. How, fir, how?

Clown. Are these, I pray ^d you, ^e call'd wind instruments?

Mus. Ay, marry are they, fir.

Clown. O, thereby hangs a tale.

Mus. Whereby hangs a tale, fir?

¹ This scene first described by *R.*

² Second *q.* *Master.*

³ This direction first restored by *T.*
from the 2d *q.*

^b So the *qu's* and *C*; the rest, *in*, for
at.

^c *C.* *play for spent.*

^d The 1st *q.* omits *you.*

^e All but *qu's* omit *call'd.*

Clown. Marry, fir, by many a wind instrument that I know. But, masters, here's money for you: and the General so likes your music, that he desires you, ' of all loves, to make no ^g more noise with it.

Mus. Well, fir, we will not.

Clown. If you have any music that may not be heard, to't again; but, as they say, to hear music the General does not greatly care.

Mus. We have none such, fir.

Clown. Then put ^h up your pipes in your bag, ⁱ and hie away; ^k go, vanish away. [*Exeunt Musicians.*]

Caf. ^l Dost thou hear, my honest friend?

Clown. No, I hear not your honest friend; I hear you.

Caf. Pr'ythee, keep up thy quillts. There's a poor piece of gold for thee. If the gentlewoman that attends ^m the General's wife be stirring, tell her there's one *Cassio* ⁿ entreats her a little favour of speech. Wilt thou do this? -

Clown. She is stirring, fir, if she will stir hither. I shall seem to notify unto her. [*Exit.*]

Caf. ^o Do, good my friend.

To him, enter Iago.

In happy time, *Iago.*

^f So the 1st q. and *J*; the rest, *for love's sake, for, of all loves.*

^g The 2d q. the three last fo's, *R.* *P.* and *H.* omit *more.*

^h The qu's omit *up.*

ⁱ *and hie away,* is *H.*'s emendation, followed by *W*; the rest read, *for I'll away.*

^k So the 1st q; the rest, *Go, vanish into air, away.*

^l So the qu's, *T. H. W. J.* and *C*; the rest, *Dost thou bear me, mine honest friend.*

^m The fo's read, *the General be stirring, &c.*

ⁿ So all before *R.* he and the rest, except *C.* *entreats of her, &c.*

^o *Do, good my friend,* is omitted in the fo's; *R.* and all after read, *Do, my good friend.*

Iago.



ACT III. SCENE I. 81

Iago. You have not been abed then?

Caf. Why, no; the day had broke before we parted.
I have made bold, ^p *Iago*, to send in to your wife,—
My suit ^q to her is, that she will to ^r virtuous *Desdemona*,
Procure me some access.

Iago. I'll send her ^s to you presently;
And I'll devise a mean to draw the Moor
Out of the way, that your converse and business
May be more free.

[*Exit.*

Caf. I humbly thank you for 't.—I never knew
A ^t *Florentine* more kind and honest.

To him, enter Æmilia.

Æmil. Good-morrow, good lieutenant. I am sorry
For your displeasure; but all will ^u soon be well.
The General and his wife are talking of it:
And she speaks for you stoutly. The Moor replies,
That he you hurt is of great fame in *Cyprus*,
And great affinity; and that in ^v wholesome wisdom
He might not but refuse ^w you. But ^y he protests, he loves you;
And needs no other suitor but his likings,
^z To take the ^a safest occasion by the front
To bring you in again.

^p P. and all after, except C. omit *Iago*.

^q P. and all after, except J. and C. omit *to her*.

^r The same editors omit *virtuous*.

^s P. and all after, except C. omit *to you*.

^t For *Florentine* C. reads *man*.

^u So the qu's and C; the rest, *sure for soon*.

^v P. omits *wholesome*; followed by all but J. and C.

^w The 2d q. and C. omits *you*.

^y H. omits *he protests*.

^z This line is omitted by all but the qu's, J. and C.

^a J. reads *first* for *safest*.

Caf. Yet I beseech you,
If you think fit, or that it may be done,
Give me advantage of some brief discourse
With ^b *Desdemona* alone.

Emil. Pray you, come in;
I will bestow you where you shall have time
To speak your bosom freely.

^c *Caf.* I am much bound to you.

[*Exeunt.*]

S C E N E II.

Enter Othello, Iago, and Gentlemen.

Oth. These letters give, *Iago*, to the pilot,
And by him do my duties to the ^d Senate;
That done, I will be walking on the works;
Repair there to me.

Iago. ^e Well, my good lord, I'll do't.

Oth. This fortification, gentlemen, shall we see 't?

Gent. ^f We wait upon your Lordship.

[*Exeunt.*]

^b The *fo's* and *R.* read *Desdemona*.

^c The *1st q.* omits this speech.

^d The *qu's* and *C.* state for *senate*.

^e *P.* and all after, except *C.* omit
Well.

^f So the *qu's*; the *1st f.* *Well wait,*
&c. the rest, *We'll wait, &c.*

SCENE

SCENE III.

An Apartment in the Palace.

Enter Desdemona, Cassio, and Emilia.

Des. Be thou assur'd, good *Cassio*, I will do
All my abilities in thy behalf.

Emil. Good madam, do. ^a I know it grieves my husband
As if the ¹ case were his.

Des. O that's an honest fellow: ^k do not doubt, *Cassio*,
But I will have my Lord and you again
As friendly as you were.

Cas. ¹ Bounteous madam,
Whatever shall become of *Michael Cassio*,
He's never any thing but your true servant.

Des. ^m O sir, I thank you. You do love my Lord;
You have known him long; and be ⁿ you well assur'd,
He shall in ^o strangeness stand no farther off
Than in a politic distance.

Cas. Ay but, lady,
That policy may either last so long,

^k C. describes this scene, *Before the castle*. *not for Do not doubt*, followed by the rest except C.

¹ The fo's, R. and C. read, *I warrant for I know*. ¹ P. and all after read, *Most bounteous Madam, &c.*

^m So the qu's and C; the rest, *I know's for O fir.*

ⁿ The ad q. omits *you well*.

^o The qu's, *strangest*.

Or feed upon such nice and waterish diet,
Or breed itself so out of ^p circumstance,
That I being absent; and my place supplied,
My General would forget my love and service.

Des. Do not doubt that; before *Æmilia* here,
I give thee warrant of thy place: assure thee
If I do vow a friendship, I'll perform it
To the last article: ^q my Lord shall never rest,
I'll watch him tame, and talk him out of patience;
His bed shall seem a school, his board a shrift;
I'll intermingle every thing he does
With *Cassio's* suit; therefore be merry, *Cassio*;
For thy solicitor shall rather die,
Than give ^r thy cause away.

S C E N E IV.

Enter Othello and Iago, at a distance.

Æmil. Madam, here comes my Lord.

Cas. Madam, I'll take my leave.

Des. ^s Nay, stay, and hear me speak.

Cas. Madam, not now: I am very ill at ease,
Unfit for mine own ^t purposes.

Des. ^u Well, do your discretion.

[*Exit Cassio.*]

Iago. Hah! I like not that.

^p So the qu's; the rest, *circumstances.*

^q So the ad q; the rest, *Why for*

^r *H. reads, my Lord shall not rest, &c.*

Nay.

^s The ist q. *thou cause* away.

^t *Qi's, purpose.*

ACT III. SCENE IV. 85

Oth. What dost thou say?

Iago. Nothing, my Lord; or if—I know not what.

Oth. Was not that *Cassio* parted from my wife?

Iago. *Cassio*, my Lord? no, sure I cannot think it,
That he would steal away so guilty-like,
Seeing you coming.

Oth. I do believe; 'twas he.

Des. How now, my Lord?

I have been talking with a suitor here,
A man that languishes in your displeasure.

Oth. Who is't you mean?

Des. Why, your lieutenant *Cassio*. Good my Lord,
If I have any grace or power to move you,
His present reconciliation I take.
For if he be not one that truly loves you,
That errs in ignorance, and not in cunning,
I have no judgment in an honest face,
I pry'three call him back,

Oth. Went he hence now?

Des. I 'sooth, so humbled,
That he hath left part of his grief with me,
To suffer with him. Good love, call him back.

Oth. Not now, sweet *Desdemona*; some other time.

Des. But shall't be shortly?

^v C. *Well, well, do, &c.*

^w First q. *sneaks for steal.*

^x The two 1st fo's, *your for you.*

^y So all before F; he and the rest,
except C. omit *do*.

^w W. *make for take.*

^u The qu's, *Yes faith for I sooth.*

The fo's, T. W. and Y. I, *sooth*; R. P.

and H. In *sooth*; C. Ay, *sooth*. Whether the author meant by, I, *sooth*, (if we read after the fo's) *Ay, sooth*, or *In sooth*, is left to the reader to determine.

^b The qu's, *griefs*.

^c The 1st q. I for *To*.

^d The three 1st fo's, *Desdemona*.

Oth. ^d The sooner, Sweet, for you.

Des. Shall't be to-night at supper?

Oth. ^e No; not to-night.

Des. To-morrow dinner then?

Oth. I shall not dine at home.

I meet the Captains at the Citadel.

Des. Why then to-morrow night, ^f or *Tuesday* morn;

^g On *Tuesday* ^h noon, or night, ⁱ or *Wednesday* morn;

^k I pr'ythee, name the time; but let it not

Exceed three days; ^l in faith; he's penitènt,

And yet his trespass, in our common reason,

(Save that they say the ^m wars must make ⁿ examples

Out of ^o their best) is not almost a fault

To incur a private check. When shall he come?

Tell me, *Othello*. I wonder in my soul,

What you ^p could ask me that I ^q should deny,

Or stand so ^r mamm'ring on? What? *Michael Cassio!*

That came a wooing with you, and ^s so many a time,

^d P. and H. omit *The*.

^e So all before P; he and the rest, except C. omit *No*.

^f The fo's and R. on for or.

^g So the qu's, fo's, and R; the rest, Or for On.

^h The qu's, *warns* for *noon*.

ⁱ The fo's and R. on for or.

^k The 2d f. and C. *I pray thee*.

^l The qu's, *ifaitb*.

^m C. *war*.

ⁿ The fo's, R. P. and H. *example*.

^o The qu's, fo's, and C. *ber* for *their*.

^p So the qu's and C; the rest, *would* for *could*.

^q So the qu's, 1st f. and C; the rest, *would* for *should*.

^r So the 2d q. the fo's, R. and H; *J. mummering*; the rest, *mattering*. H.

in his Glossary explains, *To mummer*, to hesitate, to stand in suspense. The word often occurs in old *English* writings, and probably takes its original from the *French* word *M'amour*, which men were apt often to repeat when they were not prepared to give a direct answer. H.

^s R. and all after omit *so*.

When

When I have spoke of you dispraisingly,
 Hath ta'en your part, to have so much to do
 To bring him in? Trust me, I could do much—

Oth. Pr'ythee, no more. Let him come when he will,
 I will deny thee nothing.

Des. Why, this is not a boon.
 'Tis as I should entreat you wear your gloves,
 Or feed on nourishing dishes, or keep you warm;
 Or sue to you to do a peculiar profit
 To your own person. Nay when I have y' a suit
 Wherein I mean to touch your love indeed,
 It shall be full of poise and difficult weight,
 And fearful to be granted.

Oth. I will deny thee nothing;
 Whereon I do beseech thee grant me this,
 To leave me but a little to myself.

Des. Shall I deny you? No. Farewel, my Lord.

Oth. Farewel, my *Desdemona*; I'll come to thee straight.

Des. *Emilia*, come. — Be it as your fancies teach you;

[*To Othello.*

Whate'er you be, I am obedient.

[*Exeunt.*

• The 1st q. *Birlady* for *Trust me*. cept C. omit a.
 • W. *cloths* for *gloves*. • So the 2d q. the fo's, and R; the
 • So all before P. who reads *meats* for rest, *difficulty* for *difficult weight*.
dishes; followed by the rest, except C. • So all before P. who omits *to this*;
 • So all before P; he and the rest followed by the rest, except C.
 omit a. • So the 3d's and C; the rest omit
 y The two last fo's and all after, ex- it.

S C E N E V.

Manent Othello and Iago.

Oth. Excellent ^c wretch!—Perdition catch my soul,
But I do love thee; and when I love thee not,
Chaos is come again.

Iago. My noble Lord—

Oth. What dost thou say, *Iago*?

Iago. Did *Michael Cassio*, when ^d you woo'd my lady,
Know of your love?

Oth. He did, from first to last. Why dost thou ask?

Iago. But for ^e a satisfaction of my ^f thought,
No further harm.

Oth. Why of thy thought, *Iago*?

Iago. I did not think, he had been acquainted with ^g it.

Oth. O yes, and went between us very ^h oft.

Iago. Indeed!

Oth. Indeed! ⁱ ay, indeed. Discern'st thou aught ^k in that?
Is he not honest?

Iago. Honest, my Lord?

Oth. Honest? ay, honest.

Iago. My Lord, for aught I know.

Oth. What dost thou think?

Iago. Think, my Lord!—

^c *T.* and *H.* *wretch* for *wretch*.

^d First *f.* *be* for *you*.

^e The 2d *q.* omits *a*.

^f The 1st *q.* *thoughts*.

^g For *it* the *qu's*, *bec*; the 1st *f.* *bir*.

^h The 1st *q.* *often*.

ⁱ The 1st *q.* omits *ay*.

^k *R. P.* and *H.* *of* for *in*.

Oth. Think, my Lord! ¹ why dost thou echo me,
As if there were some monster in ^m thy thought,
Too hideous to be shewn? Thou ⁿ dost mean something:
I heard thee say ^o but now, thou lik'dst not that,
When *Cassio* left my wife. What didst not like?
And when I told thee, he was of my counsel,
^p In my whole course of wooing, thou cry'dst, *Indeed?*
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible ^q conceit. If thou dost love me,
Shew me thy thought.

Iago. My Lord, you know, I love you.

Oth. I think, thou dost:

^r And, for I know, thou art full of love and honesty,
And weigh'st thy words before thou ^s giv'st them breath,
Therefore these stops of thine ^t fright me the more.
For such things, in a false disloyal knave,
Are tricks of custom; but, in a man that's just,
They are ^u close ^v dilations working from the heart,
That passion cannot rule.

Iago. For *Michael Cassio*,

I dare ^x be sworn, I think, ^y that he is honest.

¹ So the 2d q. and *J*; the 1st q. and *C.* *By heaven he echoes me, &c.* the fo's and *R.* *Alas, thou echo'st me*; *P.* and the rest, *Why by heav'n thou echo'st me.*

^m First q. and *C.* *his* for *thy*.

ⁿ First q. *didst* for *dost*.

^o The fo's and *R.* *even* for *but*.

^p The fo's and *R.* *of* for *in*.

^q The 1st q. *counsell*; *R.* *conceits*.

^r The three last fo's omit *And*.

^s The 1st q. *giv's*.

^t The 1st q. *affright*.

^u So the qu's, 1st f. *P.* *J.* and *C*; the rest, *cold* for *close*.

^v For *dilations*, the 1st q. *P.* and *C.* read *denotement*; *H.* *distillations*, omitting *close*.

^x The 1st q. *profane* for *be sworn*.

^y The 2d q. omits *that*.

Oth.

Oth. I think so too.

Iago. Men should be what they seem ;

Or, these that be not, 'would they might seem ^a none !

Oth. Certain, men should be what they seem.

Iago. Why then I think *Cassio*'s an honest man

Oth. Nay, yet there's more in this ;

I ^a pr'ythee, speak to me ^b as to thy thinkings ;
As thou dost ruminate ; and give ^c thy ^d worst of ^e thoughts,
The worst of ^f words.

Iago. Good my Lord, pardon me,

^a Though I am bound to every act of duty,
I am not bound to that all slaves are free ^b to.
Utter my thoughts ? — Why, say, they are vile and false ;
As where's that palace, whereinto foul things
Sometimes intrude not ? Who has ^c a breast so pure,
^d But some uncleanly apprehensions
Keep leets and law-days, and in ^e sessions ^m fit
With meditations lawful ?

Oth. Thou dost conspire against thy friend, *Iago*,
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.

^a For none *W.* reads *knowes* ; *Herb* proposes *be known for seem none*. But I think the old reading is plain enough. *Men should be what they seem*, i. e. those that seem honest should be honest, or these that be not what they seem, i. e. honest, would they might seem none, i. e. have no seeming or appearance of honesty. The 2d q. omits *none*.

^m So the qu's and 2d l ; the 1st, *pray thee*.

^b The 1st q. omits *as*.

^c The 1st q. *the* for *thy*.

^d The 2d q. omits *worst of*.

^e First q. *thoughts*.

^f The 1st q. *word*.

^g *R.* *I am not bound, &c.*

^h The fo's omit *so*.

ⁱ The fo's and *R.* *that for a*.

^k The fo's, *Wherein for But from*.

^l The qu's and *C.* *session*.

^m The 2d q. *fit* for *fit*.

Iago.

Iago. I do beseech you,

° Though I, perchance, am vicious in my guesses,
As I confess it is my nature's plague
To spy into ° abuses; and ¶ oft my jealousy
Shapes faults that are not; ° I intreat you then,
From one that so ° imperfectly ° conjects,
° You'd take no notice, nor build yourself a trouble
Out of ° my scattering and unsure observance.
It were not for your quiet, nor your good,
Nor for my manhood, honesty, ° or wisdom,
To let you know my thoughts.

Oth. ° What dost thou mean?

Iago. Good name in man and ° woman, dear my Lord,
Is the immediate jewel of ° their souls.
Who steals my purse, steals trash; ° 'tis something, nothing;
° 'Twas mine, ° 'tis his; and has been slave to thousands;
But he that filches from me my good name,
Robs me of that, which not enriches him,
And makes me poor indeed.

° H. 'Cause for Thought; W. Think.

° So all before P; he and all after, except C. read *abuse*.

¶ The fo's, R.'s octavo, and P.'s duodecimo, *of for oft*.

¶ For *I intreat you then*, the fo's, R. and C. read, *that your wisdom*; to which the 2d q. adds *yet*.

° For *imperfectly* J. reads *improbably*; and says it is so in the old quarto; but in neither of the qu's I collate is it to be found, nor does S. mention any such reading.

° So the 1st q. and W; the rest, *concoits for conjects*.

° So the 1st q; the 2d, *Will for You'd*; the fo's, R. and C. *Would*; P. and all after, except C. read the line thus, *Your wisdom would not build yourself a trouble*.

° The fo's, R. and C. *his for my*.

° So the qu's and C; the rest, *and for or*.

× The 1st q. *Zounds for What dost thou mean*.

° The 1st q. *women's*.

° The qu's, *our for their*.

Oth.

Oth. ^a By heaven, I'll know thy ^b thoughts —

Iago. You cannot, if my heart were in your hand ;
Nor shall not, whilst 'tis in my custody.

^c *Oth.* Ha !

Iago. O beware, ^d my Lord, of jealousy ;

• It is ^f a green-ey'd monster, which doth ^g mock
The meat it feeds on. ^h That cuckold lives in bliss,
ⁱ Who, certain of his fate, ^k loves not his wronger ;
But oh, what damned minutes tells he o'er,
Who doats, yet doubts ; suspects, yet ^l strongly loves !

Oth. O misery !

Iago. Poor, and content, is rich, and rich enough ;
But ^m riches ⁿ fineless is ^o as poor as winter,

^a All but the 1st q. omit *By heaven*.

^b The 1st q. and *C. thought*.

^c This speech omitted in the 1st q.

^d The 1st q. omits *my Lord*.

^e " It is a green ey'd monster, &c.

I am apt to think *Shakespeare* had here the crocodile in his eye, who by its tears is said to deceive and entice its prey. To mock is used by our Author to signify to delude and deceive. But if this be the allusion, what is the meat that Jealousy feeds on? And the context seems to shew that *Shakespeare* makes *Love* the food of Jealousy, " That Cuckold lives " in bliss, who, certain of his fate, loves " not his wronger;" he feels not the pang of Jealousy, because he wants that which nourishes and supports it, viz. Love. " But oh, what damned minutes " tells he o'er, Who doats yet doubts, " suspects yet strongly loves." But how

does Jealousy mock Love?—By pretending to be its friend, and by seeming to pity and condole with it, at the same time that it is its great enemy and destroyer.

^f The 1st q. the fo's and *R. the for a.*

^g *H. make for mock.*

^h The 2d q. *What for That.*

ⁱ The 2d q. *Who certain of his wronger, &c.*

^k *S.* reads *bates* for *loves*, contrary to the q. 1622, which he professes to publish from. I find *bates* in no edition but his.

^l The fo's, *soundly for strongly.*

^m The 2d q. *rich.*

ⁿ So all before *P.* who reads *endless* for *fineless*; followed by all but *J.* and *C.*

^o The 2d q. omits *as.*

To him that ever fears he shall be poor.
 Good ^g heaven! the souls of all my tribe defend
 From jealousy.

Oth. Why? why is this? ^q
 Think'st thou I'd make a life of jealousy?
 To follow still the changes of the moon
 With fresh suspicions? No; to be once in doubt,
 Is ^r once to be resolv'd. Exchange me for a goat,
 When I shall turn the business of my soul
 To such ^s exuffolate, and ^t blown surmises,
 Matching ^u thy inference. 'Tis not to make me jealous,
 To say my wife is fair, feeds well, loves company,
 Is free of speech, sings, plays, and dances ^w well;
 Where virtue is, these ^x are ^y more virtuous.
 Nor from mine own weak merits will I draw
 The smallest fear, or doubt of her revolt;
 For she had eyes and ^z chose me. No, *Iago*,
 I'll see before I doubt; when I doubt, prove;
 And, on the proof, there is no more but this,
 Away at once with love, ^a or jealousy.

Iago. I am glad of ^b this; for now I shall have reason
 To shew the love and duty that I bear you

^g First q. *God for heaven.*
^q C. Inserts *Iago* after *this*.
^r The *sp*'s omit *once*. *H.* inserts *as*
 before *once*.
^s All before *H.* read *exufficate* (so
docs. C.) except the 3d f. which reads
exufficated.
^t The *fo*'s, *blow'd for blown*.
^u The three last *fo*'s, *she for thy*.
^w The *fo*'s omit *well*.
^x *W.* reads *makes for are*.
^y So the *qu*'s, 1st f. *W.* and *C.*; the
 rest, *most for m:rs*.
^z The 2d q. *chofer*.
^a *H.* and for *or*.
^b The *qu*'s, *it for this*.

With franker spirit. Therefore, as ^f I am bound,
 Receive it from me. I speak not yet ^d of proof,
 Look to your wife, observe her well with *Cassio*;
 • Wear your ^e eye thus; not jealous, nor secure.
 I would not have your free and noble nature
 Out of self-bounty be abus'd; look to 't;
 I know our country disposition well;
 In *Venice* they do let ^g heaven see the pranks
 They dare not show their husbands; their best conscienc
 Is not to ^h leave undone, but ⁱ keep unknown.

Oth. Dost thou say so?

Iago. She did deceive her father, marrying you;
 And when she seem'd to shake, and fear your looks,
 She lov'd them most.

Oth. And so she did.

Iago. ^k Why, go to then;

She that so young could give out such a seeming
 To seal her father's eyes up, close as ^l oak —
 He thought 'twas witchcraft — But ^m I am much to blame:
 I humbly do beseech you of your pardon,
 For too much loving you.

Oth. I am bound to ⁿ thee for ever.

Iago. I see this hath a little dash'd your spirits.

^c P. and all after but J. and C. read
I'm for *I am*.

^d The 2d q. *for* for *of*.

^e The 2d q. *Wear* for *Wear*.

^f The fo's and R. *eyes*.

^g The 1st q. *God* for *heaven*.

^h So the 1st q. and C; the rest,
know't.

ⁱ So the 1st q. and C; the fo's, *kept*;
 the rest, *keep*'t.

^k So all before P. who omits *Why*;
 followed by the rest.

^l J. proposes *oak* for *oak*.

^m P. and all after, except C. *I'm* for
I am.

ⁿ So all before R; he and all after,
 except J. and C. read *you* for *thee*.

Oth.

Oth. Not a jot, not a jot.

Iago. ° Trust me, I fear it has :

I hope you will confider, what is spokē .
Comes from ^p my love. But I do see, ^q you are mov'd—
I am to pray you, not to strain my speech
To groffer issues, nor to larger reach,
Than to suspition.

Oth. I will not.

Iago. Should you do so, my Lord,
My speech ^r would fall into such ^s vile ^t success,
^u As my thoughts ^v aim not ^w at. *Cassio* 's my ^y worthy friend.
My Lord, I see ^z you are mov'd.

Oth. No, not much mov'd—

^a I do not think but *Desdemona* 's honest.

Iago. Long live she so ! and long live you to think so !

Oth. And yet, how nature erring from itself—

Iago. Ay, there's the point ; as to be bold with you,
Not to affect many propos'd matches
Of her own clime, complexion, and degree,
^b Whereto we see in all things Nature tends,
^c Foh ! one may smell in such, a will ^d most rank,
Foul ^e disproportion, thoughts unnatural.
But, pardon me, I do not in position
Distinctly speak of her ; though I may fear,

° The 1st q. *I faith* for *Trust* me.

^p First f. *your* for *my*.

^q So the qu's and C ; the fo's, *y'are* ;
R. and the rest, *you're*.

^r All before P. *should* for *would*.

^s Fo's, *wilde*.

^t P. reads *excess* for *success*.

^u So the qu's, J. and C ; the rest,
Which for *As*.

^v The fo's and R. *aim'd*.

^w The fo's omit *at*.

^y The 1st q. *trusty* for *worthy*.

^z The fo's and R. *y' are*.

^a The 2d q. omits *I*.

^b Second q. *Whereto*.

^c The qu's, *Fit we may, &c*

^d The 2d q. *must* for *may*.

^e The qu's and C. *disproportion*.

Her will, recoiling to her better judgment,
 May fall to match you with her country forms,
 And ^f happily repent.

Oth. ^g Farewel, farewell.

If more thou dost perceive, let me know more :
 Set on thy wife to observe. Leave me, *Iago*.

Iago. My Lord, I take my leave. [^h *Going*.

Oth. Why did I marry ? This honest creature, doubtless,
 Sees and knows more, much more than he unfolds.

Iago. My Lord, I would I might intreat your Honour
ⁱ To scan this thing no farther ; leave it to time ;
^k Though it be fit that *Cassio* have his place,
 For sure he fills it up with great ability ;
 Yet if you please to ^l hold him ^m off awhile,
 You shall by that perceive him and his means.
 Note if your lady ⁿ strain^o his entertainment
 With any strong, or vehement importunity,
 Much will be seen in that. In the mean time,
 Let me be thought too busy in my fears,
 (As worthy cause I have to fear, I am)

^f So all before *P.* who reads *boply so* repents ; followed by the rest. It is plain that *Shakespeare* by *boply* here meant *boply* or *perchaunce* ; but this might then be the method of writing and pronouncing the word.

^g The *qu's* read *farewel* but once.

^h This direction first put in by *R.*

ⁱ The 1st *q.* begins *Iago's* speech with this line, and puts the line before this to the foregoing speech of *Othello*.

^k So the 1st *q.* ; the 2d and *C.* And though 'tis fit, &c. the rest, *Although 'tis fit, &c.*

^l The 1st *f.* omits *bold* ; the other *fo's*, *B. P.* and *H.* put for *bold*.

^m The 2d *q.* of *for off*.

ⁿ *i. e.* *Pres* hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. *J.*

^o The *qu's*, *her* for *his*.

And

ACT III. SCENE V.

97

And hold her free, I do beseech your honour.

Oth. Fear not my government.

Iago. I once more take my leave.

[*Exit.*]

SCENE VI.

Manet Othello.

Oth. This fellow 's of exceeding honesty,
And knows all ^p qualities, with a ^k learned spirit,
Of human ^r dealings: If I ^s do prove her ^t haggard,
Tho' that her ^u jesses were my dear heart-strings,
I'd whistle her off, and ^w let her ^x down the wind
To ^y prey at fortune. ^z Haply, for ^a I am black,
And have not those soft parts of conversation
That ^b chamberers have; or, for I am declin'd
Into the ^c vale of years, yet that's not much;
She's gone, I am ^d abus'd, and my relief

^p The 2d q. the fo's and R. quantities for qualities.

^q The fo's, R. and P. learn'd for learned.

^r First q. dealing.

^s So all before P. who omits do, followed by the rest, except C.

^t A haggard hawk is a wild hawk, a hawk unreclaimed, or irremediable. J.

^u Jesses are short straps of leather tied about the legs of a hawk, by which she is held on the fist. H.

^w The falconers always let fly the hawk against the wind; if she flies with

the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was let down the wind; and from that time shifted for herself, and prey'd at fortune. This was told me by the late Mr. Clark. J.

^x The 2d q. downe.

^y Second q. pray.

^z The qu's, happily.

^a So all before P; he and all after, except C. I'm for I am.

^b Second q. Chamberours.

^c The 5th q. vale for vale.

^d The 2d q. abus'd for abas'd.

Must be to loath her. Oh * curse of marriage?
 That we can call these delicate creatures ours,
 And not their appetites! I had rather be a toad,
 And live upon the vapour of † a dungeon,
 Than keep a corner in the ‡ thing I love,
 For others' § uses. Yet 'tis the plague ¶ of great ones;
 Prerogativ'd are they less than the base;
 * 'Tis destiny unshunnable, like death.
 Even then this forked plague is fated to us
 When we do quicken. † *Desdemona comes!*

Enter Desdemona and Æmilia.

If she be false, † oh then heaven ‡ mocks itself:
 I'll not believe it.

Des. How now, my dear *Othello*?
 Your dinner, and the generous † islanders,
 By you invited, do attend your presence.

Oth. I am to blame.

Des. † Why do you speak so faintly?
 Are you not well?

Oth. I have a pain upon my † forehead here.

Des. † Why, that's with watching, 'twill away again;

- † P. and all after, except C. insert *the*. R. Look where she comes.
 before *curse*. † The fo's omit *oh then*.
 ‡ The qu's, *in* for *of*. ‡ The fo's, *mock'd*.
 § Qu's, *a* for *the*. † So the qu's; the rest, *believe &c.*
 † So all before P; he and the rest, † The qu's, *Islander* for *islanders*.
 except C. read *use* for *uses*. † The qu's and C. *Why is your speech*
 † The fo's and R. read *to* for *of*. *so faint?*
 † Second q. *This* for *'Tis*. † The 2d q. *forehead, bears*.
 † For *Desdemona comes*, the fo's and † The 1st q. *Faith* for *why*.

ACT III. SCENE VII. 99

Let me but bind 't hard, within this hour
It will be well ' again '.

Oth. Your napkin is too little. [*She drops her handkerchief.*
Let it alone. Come, I'll go in with you :

' *Des.* I am very sorry that you are not well. [*Exeunt.*

SCENE VII.

Manet Æmilia.

Æmil. I am glad I have found this napkin ' ;
This was her first remembrance from the Moor ;
My wayward husband hath a hundred times
Woo'd me to steal it. But she so loves the token,
(For he conjur'd her, she should ever keep it)
That she reserves it evermore about her,
To kiss and talk to. I'll have the work ta'en out,
' And give't *Iago* ;

' What he'll do with it, heaven knows, not I.

' I nothing, but to please his fantasy.

Enter Iago.

Iago. How now ? what do you here alone ?

Æmil. Do not you chide ; I have a thing for you.

Iago. ' You have a thing for me ?

It is a common thing—

' The 1st q. your head for it hard.

" All but the 1st q. omit again.

" Here C. gives this direction, [*Goes to do it with a handkerchief.*

" C. omits this speech, which is in all other editions.

" After napkin H. adds here.

z H. reads, *And give it to Iago, but what he'll do, &c.*

a The fo's, R. and C. *What he will do, &c.*

b The 1st q. and J. read, *I nothing knew, but for his fantasy.*

c The qu's and C. omit *You have.*

Æmil. Ha?

Iago. To have a foolish ^d wife.

Æmil. O, is that all? What will you give me now
For that same handkerchief?

Iago. What handkerchief?

Æmil. What handkerchief?

Why, that the Moor first gave to *Desdemona*;
That which so often you did bid me steal,

Iago. Hast ^e stole it from her?

Æmil. ^f No; but she let it drop by negligence;
And to th' advantage, I, being here, took 't up.
Look here it is,

Iago. A good wench, give it me,

Æmil. What will you do with it, ^g that you have been so
earnest

To have me ^h filch it?

Iago. Why, ⁱ what is that to you? [^k Snatching it.

Æmil. ^l If 't be not for some purpose of import,

^m Give me 't again, Poor lady! she'll run mad
When she shall lack it.

Iago. ⁿ Be not you known on 't; I have use for it. Go,
leave me—

I will in *Cassio's* lodging ^o lose this napkin, [*Exit Æmil.*
And let him find it, Trifles light as air

^d The 1st q. *thing for wife.*

^e So the qu's and C; the rest, *stole.*

^f The qu's, *No fault, she let it, &c.*

^g The two last fo's, and all after,
except C. omit *that.*

^h The 2d q. *fetch for filch.*

ⁱ The qu's and C. *what's that, &c.*

^k This direction by R.

^l First q. fo's and R. *If it,*

^m So the qu's; the rest, *Give 't me
again, &c.*

ⁿ The fo's and R. read *Be not acknows
ed't, &c.* J. proposes to read *in 't* for
on 't.

^o Fo's, *lose.*

ACT III. SCENE VIII. 101

Are to the jealous confirmations strong
 As proofs of holy ^p writ. This may do something.
^q The *Moor* already changes with my ^r poison :
^s Dangerous conceits are in their natures poisons,
 Which at the first are scarce found to distaste ;
 But, with a little ^t act upon the blood,
 Burn like the ^u mines of sulphur.—I did say so.

SCENE VIII.

Enter Othello.

Look, where he comes ! Not Poppy, ^v nor Mandragora,
 Nor all the drowfy syrups of the world,
 Shall ever medicine thee to that sweet sleep,
 Which thou ^x owedst yesterday.

Oth. ^y Ha, ha ! false to me, ^z to me ?

Iago. Why how now, General ? No more of that.

Oth. Avant ! be gone ! ^a thou hast fet me on the rack.

I swear, 'tis better to be much abus'd,
 Than but to ^b know't a little.

^p Second q. *Wrights*.

^q This line is omitted in the 1st q.

^r So the 2d q. 1st f. and C ; all the rest read *poisons*.

^s R. omits this line.

^t The 1st q. *art* for *act*.

^u The 1st q. *mines* for *mines*.

^v The 4th f. omits *nor*.

^x So all before P. who alters *owedst* to *hadst* ; followed by T. *Shakespeare*

used to *own* in the sense we now understand to *own*.

^y P. and all after, read *Ha* but once.

^z So the qu's and J ; the rest read to *me* but once.

^a So all before P. he and all after, except C. *thou'st* for *thou hast*.

^b So the 2d q. two 1st fo's, J. and C ;

the rest, *knew* for *knew't*.

Iago. How ^c now, my Lord?

Oth. What ^d sense had I of her stol'n hours of lust?
I saw 't not, thought it not, it harm'd not me;
I slept the next night well ^f; was free, and merry;
I found not *Cassio's* kisses on her lips:
He that is robb'd, not wanting what is stol'n,
Let him not know't, and he's not robb'd at all.

Iago. I am sorry to hear this.

Oth. I had been happy, if the general Camp,
Pioneers and all, had tasted her sweet body,
So I had nothing known. Oh, now, for ever
Farewel the tranquil mind, farewel content,
Farewel the plumed ^g troop, and the big ^h wars,
That ⁱ make ambition virtue! oh, farewel!
Farewel the neighing steed, and the shrill trump,
The spirit-stirring drum, ^k th' ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
And O ^l ye mortal engines, whose ^m rude throats
Th' immortal *Jove's* ⁿ dread ^o clamours counterfeit,
Farewel! *Othello's* occupation's gone.

^c So all before *P.* he and the rest, except *C.* omit *now*.

^d The 3d *f.* sent for *sense*; the 4th *f.* and *R.* sent.

^e The *fo's*, *R.* *P.* and *H.* read *is* for *of*.

^f After *well* the *fo's* and *R.* add *fed* *well*.

^g So the *qu's*; the rest, *troops*.

^h So all before *R.* he and all after, *war*.

ⁱ The *qu's*, 1st *f.* *J.* and *C.* makes,

^k *W.* proposes to read, *th' four-dispersing fife*, i. e. *the four-dispersing*; but if this had been *Shakespeare's* meaning, he would have wrote it at length, *the four dispersing fife*, which would only have made the verse an Alexandrine, a kind of verse he frequently makes use of.

^l So the *qu's*; the rest, *you* for *ye*.

^m The *qu's*, *wide* for *rude*.

ⁿ The *qu's*, *great* for *dread*.

^o The 1st *q.* *clamor*.

Iago.

ACT III. SCENE VIII. 103

Iago. Is't possible, my Lord?

Oth. Villain, be sure thou prove my love a whore;
 [P *Catching hold on him.*

Be sure of it; give me the ocular proof,
 Or, by the worth of mine eternal soul,
 Thou hadst been better have been born a dog,
 ' Than answer my wak'd wrath.

Iago. Is 't come to this?

Oth. Make me to see 't; or, at the least, so prove it,
 That the probation bear no hinge, nor loop,
 To hang a doubt on: or woe upon thy life.

Iago. My noble Lord—

Oth. If thou dost slander her, and torture me,
 Never pray more; abandon all remorse;
 On horror's head, horrors accumulate;
 Do deeds to make heaven weep, all earth amaz'd;
 For nothing canst thou to damnation add,
 Greater than that,

Iago. O grace! O heaven ' defend me!
 Are you a man? have you a soul, or sense?
 ' God b' w' you. Take mine office.—^a O wretched fool,
 That ' liv'st to make thine honesty a vice!
 Oh monstrous world! take note, take note, O world,
 To be direct and honest, is not safe.
 I thank you for this profit, and from hence

^p This direction first put in by R. ^s The fo's and R. *forgives* for *defend*.
 C. directs [*Taking him by the throat*. ^t The qu's and three first fo's, God
^q The 2d q. and C. *my* for *mine*; the *buy* you.
 1st q. and W. *man's* for *mine*. ^v P. and H. omit O.
^r Second q. *That* for *Thou*. ^w The fo's, R. and C. *liv'st* for *liv'ft*.

I'll love no friend, ^x since love breeds such offence.

Oth. Nay, stay. Thou shouldst be honest—

Iago. I should be wise; for honesty's a fool,
And loses ^y that it works for.

^z *Oth.* By the world,

I think my wife ^a be honest, ^b and think she is not;

I think that thou art just, and think thou art not.

I'll have some proof. ^c Her name, that was as fresh

As *Dian's* visage, is now begritt'd and black

As mine own face. If there be cords, or knives,

Poison, or fire, or suffocating streams,

I'll not endure it. ^d Would I were satisfied!

Iago. I see, ^e fir, you are eaten up with passion;

I do repent me that I put it to you,

You would be satisfied?

Oth. Would? nay, ^f I will.

Iago. And may; but how? how satisfied, my Lord?

Would you, ^g the supervisor, grossly gape on,

Behold her ^h tupp'd?

Oth. Death and damnation! oh!

ⁱ *Iago.* It were a tedious difficulty, I think,

To bring ^j 'em to that prospect: ^k damn ^l 'em then,

^x So the qu's; the rest, *sub* for *since*. and *I will*; the rest, and *will*.

^y So all before *P.* who alters *that* to *what*; followed by the rest, except *C.* ^f So the 1st q. and *C*; the 2d q. the fo's and *R.* *the supervisor*, &c. *P.* and all after, *be supervisor*, &c.

^z This speech is omitted in the 1st q. ^g All before *T.* *tops*, or *topp'd*, or *top'd*; *W.* *top'd*.

^a So all before the 3d. f; that and all after, *is for be*. ^h The 1st f. *them*; the other fo's omit 'em.

^b *C.* omits *and*.

^c The fo's and *R.* *My for Her*.

^d The and *R.* omit *for*.

^e So the qu's and *C*; the fo's and *R.* for 'em,

ⁱ Qu's, *daw*.

^k So the qu's and *C*; the rest, *them*

ACT III SCENE VIII.

10

If ever mortal eyes ¹ do see them bolster,
 More than their own. ^m What then? how then?
 What shall I say? where's satisfaction?
 It is impossible you should see this,
 Were they as prime as goats, as hot as monkeys,
 As salt as wolves in pride, and fools as gross
 As ignorance made drunk; but yet I say,
 If imputation and strong circumstances,
 Which lead directly to the door of truth,
 Will give you satisfaction, ⁿ you might have't.

Oth. Give me a living reason ^o that she's disloyal.

Iago. I do not like the office;

But ^p sith I am enter'd ^q into this cause so far;
 Prick'd to 't by foolish honesty and love,
 I will go ' on. I lay with *Cassio* lately,
 And being troubled with a raging tooth,
 I could not sleep.—

There are a kind of men, so loose of soul,
 That in their sleeps will mutter ^r their affairs;
 One of this kind is *Cassio*:
 In sleep I heard him say, Sweet *Desdemona*,
 Let us be ^s wary, let us hide our loves!
 And then, sir, would he gripe and wring my hand;
^t Cry, Oh sweet creature! ^u and then kiss me hard,

¹ The qu's, *did for do.*

^m C. reads, *What then? how then, say you? Where's satisfaction? What shall I say?*

ⁿ The qu's, *you may say't; C. you may have't.*

^o All but the qu's omit *that.*

^p T.'s duodecimo, *H.* and *J.* read *face for sith.*

^q So the qu's; the rest, *in for into.*

^r Second q. *one.*

^s H. reads *all before their; C. Of before their.*

^t The 1st q. *merry for wary.*

^u The qu's, *Cry out, sweet creature,*

&c.

^v The fo's and R. omit *and.*

As if he pluckt up kisses by the roots,
That grew upon my lips; ^x then ^y laid his leg
^z Over my thigh, and ^a sigh'd and ^b kiss'd, and then
^c Cry'd, Curfed fate that gave thee to the Moor.

Oth. O monstrous! monstrous!

Iago. ^d Nay, this was but his dream.

Oth. But this ^e denoted a fore-gone conclusion;
^f 'Tis a shrewd doubt, though it be but a dream.

Iago. And this may help to thicken other proofs,
That do demonstrate thinly.

Oth. I'll tear her all to pieces.

Iago. Nay, ^g but be wife; yet we see nothing done;
She may be honest yet.—Tell me but this,
Have you not sometimes seen a handkerchief,
Spotted with strawberries, in your ^h wife's hand?

Oth. I gave her such a one; 'twas my first gift.

Iago. I knew not that; but such a handkerchief
(I am sure it was your wife's) did I to-day
See *Cassio* wipe his beard with.

Oth. If it be that—

Iago. If it be that or any, ^k if 'twas hers
It speaks against her with the other proofs.

^x The fo's and R. omit *then*.

^y R. and all after, except C. *lay* for *laid*.

^z The fo's and R. *ore* for *over*.

^a So the qu's and C; the rest, *figb* for *figb'd*.

^b So the qu's and C; the rest, *kiss* for *kiss'd*.

^c So the qu's and C; the rest, *cry* for *cry'd*.

^d P. and H. omit *Nay*.

^e The 1st q. *denoted*.

^f The 1st q. and ~~W~~. give this line to

Iago.

^g The fo's and R. *yet* for *but*.

^h All before R. *wives*.

ⁱ So the qu's and C; the rest, *If it for* *If't*.

^k The qu's and 1st f. *it was hers*, *&c.*

Oth. O that the slave had forty thousand lives!
 One is too poor, too weak for my revenge.
 Now ¹ do I see 'tis ^m true.—Look here, *Iago*,
 All my fond love thus do I blow to heaven:
 'Tis gone.—

Arise, black vengeance, from ^a thy hollow cell!
 Yield up, O Love, thy crown and ^o hearted throne
 To tyrannous hate! swell, bosom, with thy fraught,
 For 'tis of aspicks' tongues ^p.

Iago. ^q Yet be content.

Oth. ^r O blood, *Iago*, blood!

Iago. Patience, I say; your mind ^s perhaps may change.

Oth. Never, ^t *Iago*. *Like ^u to the Pontick sea,*
Whose icy current, and compulsive course
Ne'er ^v feels retiring ebb, but keeps due on
To the Propontick and the Hellespont;
Even so my bloody thoughts with violent pace
Shall ne'er look back, ne'er ebb to humble love,
'Till that a capable and wide revenge
Swallow them up.—Now ^x by yond marble heaven, [^y He kneels.
 In the due reverence ^z of a sacred vow
 I here engage my words—

¹ The 2d q. *I see Oth do I.*

^m The 1st q. and *W.* time for true.

ⁿ So the qu's and *J*; *W.* *th' unbal-*
low'd cell; the rest, *the hollow cell.*

^o The 1st q. *hearted*; *W.* *parted.*

^p Here the qu's direct, *be kneels.*

^q The qu's and *C.* *Pray for Yet.*

^r So the qu's and *C*; the rest, *O blood,*
blood, blood.

^s The fo's, *R. P.* and *H.* omit *per-*
haps.

^t The following in italic is omitted
 in the 1st q.

^u *P. H.* and *W.* omit *to.*

^v The fo's, *keeps for feels.*

^x Second q. *be yond.*

^y This direction by *R.*

^z Second q. *so for of.*

Iago.

Iago. Do not rise yet.

[*Iago kneels.*

Witness, ^a you ever-burning lights above!

^b You elements that clip us round about!

Witness, that here *Iago* doth give up

The ^c execution of his wit, ^d hands, heart,

To wrong'd *Othello's* service. Let him command,

^e And not to obey shall be ^f in me remorse,

^g What bloody work so ever.

Oth. I greet thy love,

[*Rising.*

Not with vain thanks, but with acceptance bounteous;

And will upon the instant put thee to't.

~~Within these three days let me hear thee say,~~

That *Cassio's* not alive.

Iago. My friend is dead;

'Tis done ^h as you request. But let her live.

Oth. Damn her, lewd minx! O, ^k damn her, damn her!

Come, go with me apart; I will withdraw

To furnish me with some swift means of death

For the fair devil. Now art thou my lieutenant. —

Iago. I am your own for ever.

[*Exeunt.*

^a The 2d q. *the for you*; J. *ye*.

^b J. *ye for you*.

^c The 1st q. *excellency for execution*.

^d The qu's and C. *band*.

^e All before P. read, *And to obey*,

Ec. P. *Not to obey*, &c. followed by H.

W. reads, *And to obey shall be in me*.

Remord, &c. I conjecture that not only

was left out, which is supplied in the

text.

^f The 1st q. omits *in me*.

^g So the qu's; the rest, *What bloody business ever*.

^h This direction by C.

ⁱ So the qu's and C; the rest, *at your request*, &c.

^k The qu's, *Damn her lewd minx! O damn her, Come, &c.*

SCENE

SCENE IX.

Another Apartment in the Palace.

Enter Desdemona, Emilia, and Clown.

Des. Do you know, firrah, where ^a the lieutenant *Cassio* lies ?

Clown. I dare not say, he lies any where.

Des. Why, man ?

^o *Clown.* He is a soldier ; and for ^p one to say, a soldier lies, ^q is stabbing.

Des. Go to ; where lodges he ?

^r *Clown.* *To tell you where he lodges, is to tell you where I lie.*

Des. *Can any thing be made of this ?*

Clown. I know not where he lodges ; and for me to devise a lodging, ^s and say, he lies here, or he lies there, were to lie in ^t mine own throat.

Des. Can you enquire him out ? and ^u be edified by report ?

Clown. I will catechize the world for him ; that is, make questions, and ^v make them answer.

^l The fo's call this *Scena quarta.*

^m This description by *T.*

ⁿ All but the qu's omit *the.*

^o The 1st q. omits *Clown.*

^p So the qu's and *C.*; the rest, *no* for *one.*

^q So the qu's and *C.*; the rest, *'tis* for *is.*

^r These two speeches in italic are omitted in the 1st q.

^s The qu's, and say he lies there, were to lie, &c.

^t The 1st q. says *throat.*

^u Second q. omits *be.*

^v So the 2d q. *T. H. W. J. and C.* bid for *makes*; the rest, *by.*

Des.

Def. Seek him, bid him come hither; tell him, I have mov'd my Lord ^a on his behalf, and hope all will be well.

Clown. To do this is within the compass ^γ of man's wit, and therefore I will attempt the doing ^z of it. [*Exit Clown.*]

Def. Where should I lose ^a that handkerchief, *Æmilia*?

Æmil. I know not, Madam.

Def. Believe me, I had ^b rather have lost my purse Full of Cruzadoes. And but my noble Moor Is true of mind, and made of no such baseness As jealous creatures are, it were enough To put him to ill thinking.

Æmil. Is he not jealous?

Def. Who, he? I think the fun where he was born Drew all such humours from him.

Æmil. Look where he comes.

Def. I will not leave him now, till *Cassio* be Call'd to him.

S C E N E X.

Enter Othello.

How is it with you, my Lord?

Oth. Well, my good Lady. O hardness to dissemble!

[*Afide.*]

How do you, *Desdemona*?

^z The qu's and C. in for on.

^γ The 1st q. of a man, and therefore,

&c.

^a The fo's and C. omit of.

^a The fo's, R. P. and H. the for that.

^b The qu's, rather lose my, &c.

^c A Cruzado is a Portuguese coin, its value three shillings sterling. Dr. Grey.

Def.

Des. Well, my ^d good Lord.

Oth. Give me your hand. This hand is moist, my Lady.

Des. It ^e yet hath felt no age, nor known no sorrow.

Oth. This argues fruitfulness, and liberal heart:

' Hot, hot, and moist. This hand of yours requires
A sequester from liberty, fasting and ^f praying,
Much castigation, exercise ^g devout;
For here's a ^h young and ⁱ sweating devil here,
That commonly rebels. 'Tis a good hand,
A frank one ^j.

Des. You may indeed say so;

For 'twas that hand that gave away my heart.

Oth. A liberal hand. ^k The hearts of old gave hands;
But our new heraldry is hands, not hearts.

Des. I cannot speak of this. ^l Come, now your promise.

Oth. What promise, chuck?

Des. I have sent to bid *Cassio* come speak with you.

Oth. I have a salt and ^m sorry rheum offends me:
Lend me thy handkerchief.

Des. Here, my Lord.

Oth. That which I gave you.

Des. I have it not about me.

Oth. Not?

^d So all before P; he and all after,
except C. omit *good*.

^e The fo's and R. omit *yet*.

^f The 1st q. *Not hot and moist*, &c.

^g So the qu's; the rest, *prayer for praying*.

^h Second q. *devoted*.

ⁱ W. *bring for young*.

^k Second q. *sweating*.

^l After *one C.* adds *too*.

^m W. H. and C. read, *The hands of old gave hearts*, &c.

ⁿ The 1st q. *Come, come, your promise*, &c.

^o The qu's, *fallen for sorry*.

Des. ¶ No indeed, my Lord.

Oth. That's a fault. That handkerchief
Did an *Ægyptian* to my inother give;
She was a charmer, and could almost read
The thoughts of people. She told her, while she kept it,
'Twould make her amiable, ^k and subdue my father
Intirely to her love; but if she lost it,
Or made a gift of it, my father's eye
Should hold her ^a loathed, and her spirits ^t should hunt
After new fancies. She, dying, gave it me;
And bid me, when my fate would have me ^u wive,
To give it her. I did so; and take heed on't;
Make it a darling, like your precious eye;
To ^v lose or give 't away, were such perdition,
As nothing else could match.

Des. Is 't possible?

Oth. 'Tis true; there's magick in the web of it;
A *Sibyl* that had numbred in the world
^z The sun to course two hundred compasses,
In her prophetic fury ^y sew'd the work:
The worms were hallow'd that did breed the silk
And it was dy'd in mummy, ^a with the skilful
^z Conserves of maidens' hearts.

¶ The 1st q. *No, faith, my Lord.* for *wive*.

q So the qu's, 1st f. and C; the rest omit *and*. w So the qu's; the rest, *lose't*.

r This line is twice repeated in the 1st q. Sc. H. *Of the sun's course two, &c.* x The 1st q. *The sun to make two,*

y All but *f. sewed or sew'd.* z So the qu's; the rest, *which for*

a The 1st q. *loathely for loathed.* wivb.

c So all before P; he and the rest, except C. omit *should*. z So the 1st q; the 2d, *Conserves*; the

u So the qu's and C; the rest, *wiv'd* rest, *Conseru'd*.

Des. ^b Indeed! is 't true?

Oth. Most veritable, therefore look to 't well.

Des. Then would to ^c God, that I had never seen.^d it.

Oth. Ha? wherefore?

Des. Why do you speak so ^e startlingly and rash?

Oth. Is 't lost? is 't gone? speak, ^f is 't out o' th' way?

Des. ^g Heaven blefs us!—

Oth. Say you?

Des. It is not lost; but what and if it were?

Oth. ^h Ha!

Des. I say, it is not lost.

Oth. Fetch 't, let me ⁱ see it.

Des. Why so I can, ^k fir; but I will not now.

This is a trick to put me from my suit;

^l I pray, let *Cassio* be receiv'd again.

Oth. Fetch me ^m that handkerchief. My mind misgives.

Des. ⁿ Come, come, you'^o never meet a more sufficient man.

Oth. The handkerchief—

^p *Des.* *I pray talk me of Cassio.*

Oth. *The handkerchief—*

^a The 1st q. *Isaid* for *Indeed*.

^c So the qu's; the rest, *heaven for God*.

^d So the qu's; the rest, *seen 't*.

^e The two last fo's, *staringly*.

^f The fo's and R. *is't for is it*.

^g So the 1st q; the rest omit *Heaven*.

^h The fo's and R. *How for Ha*.

ⁱ So the qu's; the rest, *see 't*.

^k The fo's omit *Sir*.

^l So the qu's and C; the rest, *Pray you for I pray*.

^m So the qu's and C; the rest, *the for that*.

ⁿ So all before P; he and all after, except C. *Come, you'll ne'er meet, &c.*

^o P. and all after, except C. *ne'er for never*.

^p These two speeches in italic are omitted in all but the 1st q. and J.

Des. A man that all his time
Hath founded [¶] his good fortunes on your love;
Shar'd dangers with you.

Oth. The handkerchief—

Des. [¶] In sooth, you are to blame.

Oth. [¶] Away!—

[*Exit Othello.*]

S C E N E XI.

Manent Desdemona and Emilia.

Emil. Is not this man jealous?

Des. I ne'er saw this before.

Sure there's some wonder in this handkerchief:
I am most unhappy in the loss [¶] of it.

Emil. 'Tis not a year or two shews us a man:
They are [¶] all but stomachs, and we all but food;
They eat us hungerly, and when they are full
They belch us. Look you! *Cassio* and my husband.

Enter Iago and Cassio.

Iago. There is no other way, 'tis she must do it;
And lo, the happiness! Go and importune her.

Des. How now, good *Cassio*, what's the news with you?

Cas. Madam, my former suit. I do beseech you,
That, by your virtuous means, [¶] I may again
Exist, and be a member of his love,

[¶] The 2d q. omits *his*.

[¶] The 1st q. *Ifaith* for *Insooth*.

[¶] The 1st q. *Zoum* for *Away*.

[¶] The 1st q. omits *of it*.

[¶] *R. P.* and *H.* omit *all*.

[¶] For *I may again*; the 2d q. reads,
I do beseech you.

Whom

Whom I, with all the ^a duty of my heart,
Intirely honour. I would not be delay'd ;
If my offence be of such mortal kind,
^r That not my service past, nor present sorrows,
Nor purpos'd merit in futurity,
Can ransom me into his love again ;
But to know so, must be my benefit ;
So shall I cloath me in a forc'd content,
And ^a shoot myself ^a up in some other course,
To fortune's ^b alms.

Des. Alas ! thrice gentle *Cassio*,
My advocation is not now in tune ;
My Lord is not my Lord ; nor should I know him,
Were he in favour, as in humour, alter'd.
So help me every spirit sanctified,
As I have spoken for you all my best ;
And ^c stood within the blank of his displeasure
For my free speech. You must awhile be patient ;
What I can do, I will : and more I will
Than for myself I dare. Let that suffice you.

Iago. Is my Lord angry ?

Emil. He went hence but now ;
And certainly in strange unquietness.

Iago. Can he be angry ? I have seen the cannon,
When it hath blown his ranks into the air,
And, like the devil, from his very arm

^a So the 1st q. and *J* ; the rest, *office*
for duty.

^r The 1st q. and *J*. That neither ser-
vice, &c. the 1st f. and C. That not my
service, &c.

^a So the 1st q. *J*. and
shot for *shoot*.

^c C. *upon* for *up in*.

^b P. reads *arms* for *alms*.

^c The 2d q. *shoot* for *stood*.

Puft his own brother; and ^d can he be angry?
 Something of moment then. I will go meet him.
 There's matter in 't indeed, if he be angry. [Exit,

S C E N E XII.

Manent Desdemona, Emilia, and Cassio.

Des. I pr'ythee, do so.—Something sure of state,
 Either from *Venice*, ^e or some unhatch'd practice,
^f Made demonstrable here in *Cyprus* to him,
 Hath puddled his clear spirit; and in such cases,
 Men's natures wrangle with inferior things,
 Tho' great ones are ^g their object. 'Tis even so.
 For let our finger ake, and it ^h endues
 Our other healthful members, ⁱ even to that sense
 Of pain. Nay, we must think men are not gods,
 Nor of them look for such ^k observance ^l always,
 As fits the bridal. Beshrew me much, *Emilia*,
 I was, unhandsome ^m warrior as I am,
 Arraigning his unkindness with my soul;
 But now I find, I had suborn'd the witness,
 And he's indited falsely.

^d The fo's and R. is for *can be*.

^e J. of for or.

^f So all before P; he and all after,
 except C. *Made here demonstrable in, &c.*

^g The qu's, *the* for *their*.

^h The 2d q. *endures*.

ⁱ For, *even to that*, (which is the read-

ing of the qu's) the fo's and R. read, *even to a*; P. and all after, except C. with *a*, for, *even to that*.

^k The qu's, *observances*; the 1st f. and C. *observancie*.

^l *always* is in no edition before R.

^m H. and W. *wrangler* for *warrior*.

Emil.

ACT III. SCENE XII. 117

Æmil. Pray heaven it be ^a state-matters as you think,
And no conception, nor ^o no jealous toy
Concerning you.

Des. Alas the day, I never gave him cause.

Æmil. But jealous souls will not be answer'd fo ;
They are not ever jealous for ^p the cause ;
But jealous, for they are jealous. 'Tis a monster
Begot ^q upon itself, born on itself.

Des. Heaven keep ^r that monster from *Othello's* mind !

Æmil. Lady, amen.

Des. I will go seek him. *Cassio*, walk here about ;
If I do find him fit, I'll move your suit,
And seek to effect it to my ^s uttermost.

Cas. I humbly thank your Ladyship.

[*Exeunt Desdemona and Æmilia.*]

SCENE XIII.

Enter Bianca.

Bian. Save you, friend *Cassio*.

Cassio. What ^t make you from home ?
How is it with you, my most fair *Bianca* ?
^u I' faith, sweet love, I was ^w coming to your ^z house.

^a So all before P ; he and all after,
except C. *state-matter*.

^o So the qu's, fo's and C ; the rest omit
no.

^p So all before P ; he and the rest,
except C. *a* for *the*.

^q The 2d q. *unto* for *upon*.

^r The fo's, R. and C. *the* for *that*.

^s The 2d q. *utmost*.

^t The 4th f. and all after, except C.
read makes.

^u So the 1st q ; the rest, *Indeed* for
I' faith.

^w The 2d q. *going* for *coming*.

Bian. And I was going to your lodging, *Cassio*.
 What? keep a week away? seven days and nights?
 Eightscore eight hours? and 7 lovers' absent hours,
 More tedious than the dial, eightscore times?
 * Oh weary reckoning!

Caf. Pardon me, *Bianca* :

I have this while with * leaden thoughts been prest,
 But I shall in a more ^b convenient ^c time
 Strike off this score of absence. Sweet *Bianca*,

[^d Giving her Desdemona's handkerchief.

Take me this work out.

Bian. Oh *Cassio*, whence came this?

This is some token from ^e a newer friend :

^f To the felt absence, now I feel a cause :

Is't come to this? * well, well.

Caf. ^h Go to, woman ;

Throw your vile guesses in the devil's teeth,
 From whence you have them. You are jealous now
 That this is from some mistress some remembrance ?

ⁱ No, in good ^k troth, *Bianca*.

Bian. Why, whose is it?

Caf. I know not, ^l sweet; I found it in my chamber ;
 I like the work well; ere it be demanded,

* *C.* lodging for house.

7 The three last fo's and *R.* loves for
 lovers.

z The 1st q. *No* for *Ob*.

a The 1st q. *laden* for *leaden*.

b The 2d q. the fo's and *R.* continue
 for convenient.

c Before time the 2d q. inserts of.

d This direction by *R.*

f *J.* omits a.

g So all before *P*; he and all after,
 except *C.* Of thy for *To* the.

h The 1st q. omits well, well.

i *H.* Well go to, &c. *C.* Woman, go to!

j The 1st q. *No*, by my faith, *Bianca*.

k *J.* reads truth for troth.

l So the qu's; the rest, neither for
 sweet.

ACT III SCENE XIII. 119

As like enough it will, ^a I'd have it copied :
Take it and do't, and leave me for this time.

Bian. Leave you? wherefore?

Caf. I do attend here on the General,
And think it no addition, nor my wish
To have him see me woman'd.

^a *Bian.* *Why, I pray you?*

Caf. *Not that I love you not.*

Bian. ° But that you do not love me.
I pray you bring me on the way a little,
And say, if I shall see you soon at night.

Caf. 'Tis but a little way that I can bring you,
For I attend here. But I'll see you soon.

Bian. 'Tis very good; I must be circumstanc'd.

[*Exeunt.*

^a The fo's and R. *I would for I'd.* in the 1st q.

[°] These two speeches in *italic* are not ° H. *Nor that you love me, &c.*

A C T IV.

S C E N E I.

° *A Court before the Palace.*

Enter Othello and Iago.

Iago. WILL you think so?

Oth. Think so, *Iago*?

Iago. What to kifs in private?

Oth. An unauthoriz'd kifs.

Iago. Or to be naked with her ^p friend ^q abed,
An hour or more, not meaning any harm?

Oth. Naked ^q abed, *Iago*, and not mean harm?

It is hypocrisy against the devil:

They that mean virtuoufly, and yet do so,

The devil their virtue ^r tempts, and they tempt heaven.

Iago. ^s So they do nothing, 'tis a venial flip:

But ^t if I give my wife a handkerchief—

Oth. What then?

Iago. Why then, 'tis hers, my Lord; and being hers,
She may, I think, bestow 't on any man.

Oth. She is ^u protectress of her honour too;
May she give that?

° There is no description of the scene in any edition before *R.* who calls it a room of state; followed by *P*; the rest as above.

^p The three last so's, *friends*.

^q So the qu's; the rest, *in bed*.

^r *H.* and *W.* *tempts not, they tempt,* &c.

^s So the qu's and *C*; the rest, *If for so.*

^t The two last so's omit *if*.

^u For *protectress*, *H.* reads *proprietor*; *W.* *propertid*; *C.* *proprietress*.

Iago.

ACT IV. SCENE I. 121

Iago. Her honour is an essence that's not seen,
They have it very oft, that have it not.
But for the handkerchief—

Oth. By heaven, I would most gladly have forgot it;
Thou saidst (oh it comes o'er my memory,
As doth the raven o'er the ^w infected house,
Boding to ^x all) he had my handkerchief.

Iago. Ay, what of that?

Oth. That's not so good now.

Iago. What if I ^y had said, I had seen him do you wrong?
Or ^z heard him say (as knaves be such abroad,
Who having, by their own importunate suit,
^a Or voluntary dotage of some mistress,
^b Convinced, or supplied them, cannot chuse
But they must blab) —

Oth. Hath he said any thing?

Iago. He hath, my Lord; but be you well assur'd,
No more than he'll unswear.

Oth. What hath he said?

Iago. ^c 'Faith, that he did—I know not what he did—

Oth. ^d But, what?

^w The fo's and R. *infestious*.

^x P.'s duodecimo, T. and W. *ill* for *all*.

^y So all before P; he and all after, except C. omit *had*.

^z The three last fo's, *hear*.

^a First q. *Or by the voluntary, &c.*

^b The 2d q. *Conjur'd* for *Convinced*.

T. alters the line thus, *Convinc'd* or *supplied them, they cannot chuse, &c.* followed by all after. But I see no reason for this alteration: *Iago* is here describing two sorts of gallants; one who

by their importunities have *convinced*, or overcome, their mistresses; the other, who, when their mistresses voluntarily doated on them, have *supplied* them with the effects of love. These last sort of mistresses have no need of being either *convinced* or *supplied*. T.'s alteration is followed by H. W. J. and C. bating that C. reads *straight* for *'by*.

^c So the 1st q; the rest, *Why* for *'Faith*.

^d So the 1st q; the 2d q. *What?* the rest, *What, what?*

Iago.

Iago. Lie—

Oth. With her?

Iago. With her, on her—what you will—

Oth. Lie with her! lie on her! ^a *We say, lie on her, when they belie her.* Lie with her! ^f Zouns, that's fulsome. Handkerchief—confessions—^g handkerchief—^h *to confess, and be bang'd for his labour—first to be hang'd, and then to confess—* I tremble at it—*Nature would not invest herself in such shadowing passion, without some ⁱ instruction. It is not words that ^k shake me thus—pish—noses, ears, and lips—Is 't possible?—confess!—handkerchief!—Oh devil!—*

[*Falls in a trance.*

Iago. Work on,

My medicine, ^l work! Thus credulous fools are caught;
And many worthy and chaste dames even thus,
All guiltless, meet reproach. What ho! my Lord!
My Lord, I say, *Othello!*

^a These words in italic are in all the editions before *P*; he and all after, but *J.* and *C.* omit *them*.

^f All but 1st q. omit *nouns*.

^g *T. W.* and *J.* repeat *handkerchief* twice here, contrary to all the other editions. The qu's read *bandkerchiefs*, *confession*, *bandkerchiefs*.

^h What follows of this speech is omitted in the 1st q.

ⁱ *H. W.* and *C.* *induction for byflowe-tion.* See *Heath* in loc.

^k Second q. fo's and *C.* *shakes*.

^l The fo's, *R. P.* and *H.* read *works*.

SCENE

SCENE II.

Enter Cassio.

How now, *Cassio*?

Cas. What's the matter?

Iago. My Lord is ^m fal'n into an epilepsy,
This is ⁿ his second fit; he had one yesterday.

Cas. Rub him about the temples.

Iago. ^o No, forbear,

The lethargy must have ^p his quiet course:
If not, he foams at mouth, and by and by
Breaks out to savage madness. Look, he ^q stirs.

Do you withdraw yourself a little while,
He will recover straight; when he is gone,
I would on great occasion speak with you. [*Exit Cassio.*]

How is it, General, have you not hurt your head?

Oth. Dost ^r thou mock me?

Iago. ^s I mock you? no, by heaven;

Would you would bear your ^t fortunes like a man.

Oth. A horned man's a monster, and a beast.

Iago. There's many a beast, then, in a populous city,
And many a civil monster.

^m *T.* and *W.* fill for *fal'n*.

ⁿ The last *f.* and all after, but *C.* omits for *his*.

^o The *fo's* and *R.* omit *No, forbear*.

^p The 2d *q.* omits *his*.

^q Second *q.* *Barra* for *stirs*.

^r Second *q.* and *C.* omit *thou*.

^s So the *qu's*; the rest, *I mock you not, by heaven, &c.* except *C.* who reads *I mock you! no, by heaven; I mock you not.*

^t So the *qu's*, *T. W.* and *J*; the rest, *fortunes*.

Oth.

Oth. Did he confess ^a it?

Iago. Good fir, be a man;

Think, every bearded fellow that's but yok'd,
May draw with you. ^w There's millions now alive,
That nightly ^x lie in those unproper beds,
Which they dare swear peculiar. Your case is better,
Oh, ^y 'tis the spight of hell, the fiend's arch-mock,
To lip a wanton in a secure couch;
And to suppose her chaste. ^z No, let me know,
And knowing what I am, I know what she shall be.

Oth. Oh, thou art wise, ^a 'tis certain.

Iago. Stand you a while apart,

Confine yourself but in a patient list.
Whilst you were here, ^b o'erwhelmed with your grief,
A passion most ^c unfuiring such a man,
Cassio came hither. I shifted him away,
And laid good ^d 'scuse upon your extasy;
^e Bad him anon ^f return, and here speak with me;
The which he promis'd. ^g Do but encave yourself,
And mark the ^h fleers, the gibes, and notable scorns,
That dwell in every region of his face;

^a The qu's omit it.

^w So all before *P*; who reads, *Millions are now alive, &c.* followed by the rest, except *C*.

^x First q. *lies*.

^y The 2d q. *this* for 'tis.

^z The 2d q. *No, let me know, &c.*

^a *C*: *that's* for 'tis.

^b The 1st q. *are while, mad with your grief, &c.*

^c So the 1st q. *T. W. and J*; the 2d q. *P. H. and C. unfuiring*; the fo's and *R. refusing*.

^d So the qu's and *C*; the 1st *f. 'scuses upon your, &c.* the rest, *'scuses on your, &c.*

^e The 1st q. *bid* for *bad*.

^f The qu's, *return* for *return*.

^g The qu's omit *Do*.

^h The qu's, *fiers*.

For I will make him tell the tale anew,
 Where, how, how oft, how long ago, and when
 He hath, and is again to cope your wife.
 I say, but mark his gesture. Marry, patience;
 Or I shall say, you are all in all ¹ in spleen,
 And nothing of a man.

Oth. Dost ^k thou hear, *Iago*!

I will be found most cunning in my patience;
 But (dost thou hear?) most bloody.

Iago. That's not amiss;

But ^l yet keep time in all. Will you withdraw?

[^m *Othello withdraws.*]

Now will I question *Cassio* of *Bianca*,
 A housewife, that by felling her desires,
 Buys herself bread and ⁿ cloaths. ° It is a creature,
 That dotes on *Cassio*; as 'tis the strumpet's plague
 To beguile many, and be beguil'd by one;
 He, when he hears of her, cannot ^p refrain
 From the excess of laughter. Here he comes.

¹ *J.* says he would read *a* for *in*.
C. reads *a* for *in*.

^k *C.* omits *thou*.

^l The 2d q. omits *yet*.

^m This direction by *R.*

ⁿ So the qu's and *C*; the rest, *cloath*,
 or *clath*.

° The 2d q. omits, *It is a crea-*
ture.

^p The fo's and *R.* refrain for re-
frain.

S C E N E III.

Enter Cassio.

As he shall smile, *Othello* shall go mad ;
And his unbookish jealousy must ^q construe
Poor *Cassio's* smiles, gestures, ^r and light behaviour,
Quite in the wrong. How do you ^s now, lieutenant ?

Cas. The ^t worser that you ^u give me the addition,
Whose want even kills me.

Iago. Ply *Desdemona* well, and you are sure on ^v 't.
Now if this suit lay in *Bianca's* ^w power, [^v *Speaking lower.*
How quickly should you speed !

Cas. Alas, poor ^x caitiff !

Oth. Look how he laughs already. [*Aside.*

Iago. I never knew ^y a woman love man so.

Cas. Alas, poor rogue, I think ^z i'faith she loves me.

Oth. Now he denies it faintly, and laughs ^a it out.

[*Aside.*

Iago. Do you hear, *Cassio* ?

Oth. Now he ^b importunes him

To tell it ^c o'er. Go ^d on, ^d well said, well said. [*Aside.*

^q The qu's, *casual*; the fo's, *con-*
serve.

^r The fo's omit *now.*

^s The ad q. *every.*

^t The three last fo's, *R. P.* and *H.*
gave for give.

^u The fo's and *R.* *down for power.*

^w *R.* first gives this direction.

^x The qu's, *casive.*

^y The fo's omit *so.*

^z So the 1st q; the rest, *indeed for*
i'faith.

^a So all before *P.* who omits *it*; fol-
lowed by the rest, except *C.*

^b The ad q. *in portunes.*

^c The 1st q. *on for o'er*; the 2d,
out.

^d The qu's have *well said* but once.

Iago.

Iago. She gives it out that you shall marry her.
Do you intend it?

Caf. Ha, ha; ha!

Oth. Do you triumph, ° *Roman*, do you triumph? [*Aside.*

Caf. I marry ' her! ° what? a customer? ° I prythee bear some charity to my wit, do not think it so unwholesome.
Ha, ha, ha!

Oth. ° So, so, so, so. ° they laugh that ° win. [*Aside.*

Iago. ° Faith the cry goes ° that you ° shall marry her.

Caf. Pr'ythee, say true.

Iago. I am a ° very villain else.

Oth. Have you ° scor'd me? well. [*Aside.*

Caf. This is the monkey's own giving out: she is persuaded, I will marry her, out of her own love and flattery, not out of my promise.

Oib. *Iago* beckons me: now he begins the story. [*Aside.*

Caf. She was here even now; she haunts me in every place. I was ° t'other day talking on the sea-bank, with certain *Venetians*, and thither comes ° this bauble; ° by this hand, ° she falls ° thus about my neck.

° *W. Rogus* for *Roman*.

° The fo's, *R. P.* and *H.* omit *ber*.

° The 1st q. omits, *what? a custo-
mer?*

° All but qu's omit *L.*

° The 3d f. and all after, except *C.*
repeat *so* but twice.

° The 1st q. and *C.* omit *sb-y.*

° The 1st q. and *C.* wins; the 2d,
wimes; the three first fo's, *wimnet*.

° So the 1st q; the rest, *Why* for
Falls.

° The 1st q. omits *that*.

° The two first fo's omit *shall*.

° *H.* omits *very*.

° The 1st q. *for'd*.

° So the qu's; the rest, *the e'ber*.

° So the qu's; the rest, *the for this*.

° So the 1st q; the rest omit *by this
hand*.

° All but the 1st q. omit *be*. The
fo's, and all after, read *and for be*.

° All but the 1st q. add *me* after
falls.

Oth. Crying, O dear *Cassio*, as it were: his ^x gesture imports it. [*Aside.*]

Caf. So hangs, and ^y lolls, and weeps upon me, so ^z hales, and pulls me. Ha, ha, ha!

Oth. Now he tells how she pluckt him to my chamber.
^a Oh, I see that nose of yours, but not that dog I shall ^b throw't to.

Caf. Well, I must leave her company.

Iago. ^c Before me! look where she comes.

S C E N E IV.

Enter Bianca.

^d *Caf.* 'Tis such another ^e fitchew! marry, a perfum'd one:—What do you mean by this ^f haunting of me?

Bian. Let the devil and his darn haunt you! what did you mean by that same handkerchief you gave me even now? I was a fine fool to take it: I must take out the ^g whole work? A likely piece of work, that you should find it in your chamber, and ^h not know who left it there. This is some minx's token, and I must take out the work?

^x The 1st q. and 1st f. *jesture.*

^y The 2d q. *jolls* for *lolls.*

^z So the 1st q. and C; the 2d q. *hals*; the rest, *spakes* for *haks.*

^a The qu's omit *oh.*

^b So the qu's; the rest, *throw it for throw 't.*

^c The 2d q. joins this speech with the foregoing, and makes it *Cassio's.*

^d The 1st q. makes this speech a part of *Iago's* foregoing one.

^e The 1st q. *ficoo* for *fitchew.* A *fitchew* is a polecat.

^f The 1st q. *haunting.*

^g So the 1st q; the rest omit *whole.*

^h So the qu's; the rest, *know not for not know.*

—there,

ACT IV. SCENE IV. 129

—there, give it ¹ the hobby-horse. Wheresoever you had it, I'll take out no work on't.

Caf. How now, my sweet *Bianca*? how now? how now?

Oth. By heaven, that should be my handkerchief. [*Aside.*

Bian. ² An you'll come to supper to-night, you may; ³ an you will not, come when you are next prepar'd for.

[*Exit.*

Iago. After her, after her.

Caf. ⁴ Faith, I must; she'll rail ⁵ i' the street else.

Iago. ⁶ Will you sup there?

Caf. ⁷ Yes, I intend so.

Iago. Well, I may chance to see you; for I would very fain speak with you.

Caf. Pr'ythee come. Will you?

Iago. Go to, say no more.

[*Exit Cassio.*

SCENE V.

Manent Othello and Iago.

Oth. How shall I murder him, *Iago*? ⁸

Iago. Did you perceive how he laughed at his vice?

Oth. Oh, *Iago*!

Iago. And did you see the handkerchief?

¹ So the qu's; the rest, *your* for *the*. *street*; *off*.

² So the qu's and G; the rest, *If* for *An*.

³ The 2d q. and J. omit *Will*.

⁴ The 1st q. *Faith* for *Yes*.

⁵ So the 1st q; the rest omit *Faith*.

⁶ Here C. directs [*coming hastily from*

⁷ So the qu's and C; the rest, *in the* *his concealment*.

Oth. Was that mine ?

^q *Iago.* Yours by this hand : and to see how he prizes the foolish woman your wife—She gave it him, and he hath given it his whore.

Oth. I would have him nine years a killing : a fine woman, a fair woman, a sweet woman !

Iago. Nay, you must forget ^r that.

Oth. ^s Ay, let her rot and perish, and be damn'd to-night ; for she shall not live. No my heart is turn'd ^t to stone : I strike it, and it hurts my hand. Oh, the world hath not a sweeter creature—she might lie by an emperor's side, and command him tasks.

Iago. Nay, that's not your way.

Oth. Hang her, I do but say what she is—so delicate with her needle—an admirable musician. Oh, she will sing the sayageness out of a bear. Of so high ^u and plentiful wit and invention !

Iago. She's the worse for all this.

Oth. ^v Oh, ^x a thousand thousand times—and then of so gentle ^y a condition.—

Iago. Ay, too gentle.

^q This speech is omitted by the qu's ; but in the 1st q. this omission evidently appears to be a blunder in the compositor of the press ; for, *Othello's* speech, *Was that mine ?* concludes the page ; and the catch word to the next page is *Iag.* which shews that this speech of *Iago* was in the manuscript ; otherwise the catch-words would have been *I would.*

^r The 1st q. omits *that.*

^s The qu's, *And for Ay.*

^t The ad q. *to a stone, &c.*

^u The three last so's and *R. a for and.*

^v The qu's omit *Oh.*

^x So the qu's ; the rest, *a thousand, &c.*

^y P. and all after, except C. omit *a.*

Oth.

Oth. ² Nay, that's certain; but yet the pity of it, *Iago*,
⁴ oh, the pity!

Iago. If you ^b be so fond over her iniquity; give her
 patent to offend; for if it ^c touch not you, it comes near no-
 body.

Oth. I will chop her into messes. Cuckold me!

Iago. Oh 'tis foul in her.

Oth. With mine officer!

Iago. That's fouler.

Oth. Get me some poison, *Iago*, this night. I'll not ex-
 postulate with her, left her body ^d and beauty unprovide my
 mind again.—This night, *Iago*.

Iago. Do it not with poison, strangle ^e her in her bed,
^f Even the bed she hath contaminated.

Oth. Good, good:

The justice of it pleases: very good.

Iago. And for *Cassio*, let me be his undertaker.

You shall hear more by midnight. [*A trumpet within.*]

Oth. Excellent good.—What trumpet is that same?

Iago. ^g Something from *Venice*, sure.—^h 'Tis *Lodovico*
 Come from the Duke. And see, your wife is with him.

² The 1st q. *I for Nay.*

³ The 1st q. omits *ob.* The *fo*'s and
 all after read, *Oh, Iago, the pity of it,*
Iago.

^b So the *qu*'s and *C*; the rest, are
 for *be.*

^c The *qu*'s and *C.* touches.

^d The two last *fo*'s, and all after, ex-
 cept *C.* and her beauty.

^e The 2d q. here for *ber.*

^f *P.* and all after, except *C.* Even in
 the bed, &c.

^g The *fo*'s, *R.* and *P.* *I warrant*
something from Venice. 'Tis, &c. H.
I warrant you 'tis something come from
Venice.

^h The *fo*'s, *R.* and *P.* read, '*Tis Lo-*
dovico, this comes from the Duke. See
your wife's with him. H. Oh! it is Lo-
dovico from the Duke: And see, your wife
is with him.

Lod. ¹ God save the worthy General.

Oth. With all my heart, Sir.

Lod. The Duke and ² Senators of *Venice* greet you.

[*Gives him a Letter.*]

Oth. I kiss the instrument of their pleasures.

Des. And what's the news, good cousin *Lodovico*?

Iago. I am very glad to see you, signior.

Welcome to *Cyprus*.

Lod. I thank you ³. How does lieutenant *Cassio*?

Iago. Lives, Sir.

Des. Cousin, there's fall'n between him and my Lord
An unkind breach, but you shall make all well.

Oth. Are you sure of that?

Des. My Lord?—

Oth. This fail you not to do as you will—

Lod. He did not call; he's busy in the paper.

Is there division ⁴ 'twixt my Lord and *Cassio*?

Des. A most unhappy one; I would do much
To atone them, for the love I bear to *Cassio*.

ACT IV. SCENE VI.

133

Des. My Lord!

Oth. Are you wise?

Des. What is he angry?

Lod. May be, the letter mov'd him.

For, as I think, they do command him home,
Deputing *Cassio* in his government.

Des. ° By my troth, I am glad on't.

Oth. Indeed!

Des. My Lord!

Oth. I am glad to see you mad.

Des. ° How, sweet *Othello*?

Oth. Devil!—

¹ [*Striking her.*]

Des. I have not deserved this.

Lod. My Lord, this would not be believ'd in *Venice*,
Though I should swear I saw 't. 'Tis very much.
Make her amends, she weeps.

Oth. Oh devil, devil!

If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.

Out of my sight!

Des. I will not stay to offend you.

[*Going.*]

Lod. Truly, ' an obedient lady:

I do beseech your Lordship, call her back.

Oth. Mistress—

Des. My Lord.

Oth. What would you with her, Sir?

Lod. Who, I, my Lord?

° So the 1st q; the rest, *Trust me for* *How.*

By my troth.

¹ This direction first put in by T.

° So the 2d q's; the rest, *Why for*

² The 3d's and R. omit *on.*

I am commanded ° home—Get you away,
I'll fend for you anon—Sir, I obey the mandate,
And will return to *Venice*.—Hence, avaunt!

[*Exit Desdemona.*]

Cassio shall have my place. And, fir, to-night
I do-entreat that we may sup together.

You are welcome, fir, to *Cyprus*.—Goats and monkies!

[*Exit.*]

S C E N E VII.

Manent Lodovico and Iago.

Lod. Is this the noble Moor, whom our full Senate
Call all in all sufficient? ' this the ° noble nature,
° Whom passion could not shake? whose solid virtue
The shot of accidents nor dart of chance,
Could neither * graze, nor pierce?

Iago. He is much chang'd.

ACT IV. SCENE VII. 135

Iago. He's ^γ that he is; I may not breathe my censure
What he might be : if ^α what he might, he is not,
I would to heaven he were !

Lod. What, strike his wife !

Iago. Faith, that was not so well ; yet 'would I knew,
That stroke would prove the worst.

Lod. ^α Is it his use ?
Or did the letters work upon his blood,
And new create ^β this fault ?

Iago. Alas, alas !
It is not honesty in me to speak
What I have seen and known. You shall observe ^α him,
And his own courses will denote him so,
That I may save my speech. Do but go after ^d him,
And mark how he continues.

Lod. I am sorry that I ^ε am deceived in him. [*Exeunt.*]

^γ So all before P ; he and all after,
except C. *what* for *that*.

^α The 1st q. *as* for *what*.

^β The 2d q. *It is his use*.

^δ The fo's and R. *his* for *this*.

^ε The 2d q. omits *him*.

^d So the 2d q ; the rest omit *him*.

^ε H. *was* for *am*.

SCENE

S C E N E VII.

*An apartment in the palace.**Enter Othello and Desdemona.**Oth.* You have seen nothing then ?*Des.* Nor ever heard, nor ever did suspect.*Oth.* ^s Yes, you have seen *Cassio* and ^h *I*he together.*Des.* But then I saw no harm, and then I heard
Each syllable that breath made up between ^r'em.*Oth.* What did they never whisper ?*Des.* Never, my Lord.*Oth.* ^k Nor send you out o'the way ?*Des.* Never.*Oth.* To fetch her fan, ^l her gloves, her mask, nor no-
thing ?*Des.* Never, my Lord.*Oth.* That's strange !*Des.* I durst, my Lord, to wager she is honest,
Lay down my soul at stake : if you think other,
Remove your thought, it doth abuse your bosom.
If any wretch ^m hath put this in your head,^s The fo's call this *Scena Secunda*.

sometimes now used.

^r The qu's, *Yes, and you, &c.*^l So the qu's; the rest, *them* for 'a^h So all before P; he and all after,
except *C. her* for *she*. *Quare*, whether *she*
was not at that time used as an accu-
sative after the verb, as it is in discourse^k The ad q. *never* for *nor*.^l Qu's, *her mask, her gloves, &c.*^m The qu's, *he*; the two first *h*
and T.'s octave, *have*.

* But not the words.

Oth. Why? What art thou?

Des. Your wife, my Lord; your true and loyal wife.

Oth. Come, swear it; damn thyself; ^a lest, being like one
Of heaven, the devils themselves should fear to ^a seize thee.
Therefore be double damn'd; swear thou art honest.

Des. Heaven doth truly know it.

Oth. Heaven truly knows that thou art false as hell.

Des. To whom, my Lord? with whom? how am I false?

Oth. ^w Ah, ^x *Desdemona!* away, away, away.—

Des. Alas, the ^y heavy day! why do you weep?

Am I ^z the occasion of those tears, my Lord?

If ^a haply you my father do suspect

An instrument of this your calling back,

Lay not your blame on me; if ^b you have ^c lost him,

^d Why, I have ^c lost him too.

Oth. Had it pleas'd ^e heaven

To try me with affliction, had ^f he ^g rain'd

^a So the qu's; the fo's and R. omit this *Hemistich*; P. and all after, except C. read, *But not your words*. From whence we may guess they understand *Shakspeare's* meaning to be, I perceive a fury in your words, but sure they can't be *your words*, the words of the king *O'bello*, &c. The meaning of the passage, as it stands in the text, is; I understand or perceive a fury in your words, though I don't understand the words themselves.

^b The three last fo's and R. omit *left*.

^c The qu's, *cease*; the two 1st fo's,

cease; the 3d f. *ceise*.

^w The qu's and C. O for *Ab*.

^x The fo's, R. and P. read *Desdemon*.

^y The 2d q. *heavensly* for *heavny*.

^z So the qu's and C; the rest, *the motive of these tears*.

^a The 4th f. and R. *happily*.

^b P. *you've* for *y-u have*.

^c The 1st q. *left* for *lost*.

^d The fo's omit *Why*.

^e J. *heavens*.

^f So the qu's, R. P. T. W. and C; H. *it*; the rest, *they for he*.

^g The 1st q. *rain'd* for *rain'd*.

ACT IV. SCENE IX. 139

All ^h kinds of fo'es and shames on my bare head,
 Steep'd me in poverty to the very lips,
¹ Given to captivity me and my ^k utmost hopes,
 I should have found in some ^l place of my soul
 A drop of patience. But alas, to make me ^j
^m A fixed figure for the ⁿ hand of scorn
 To point his slow, ^o unmoving ^p finger at— ^q oh, oh
 Yet could I bear that too, well, very well.
 But there, where I have garner'd up my heart,
 Where either I must live, or bear no life,
 The ^r fountain from the which my current runs,
 Or else dries up; to be discarded thence;
 Or keep it as a cistern for foul toads
 To knot and gender in—Turn thy complexion ^s there,
 Patience, ^t thou young and rose-lipp'd cherubim,
^u Ay, here look grim as hell.

Des. I hope my ^v noble Lord esteems me honest.

Oth. O, ay, as summer flies are in the shambles,
 That quicken even with blowing.

^h So the qu's; the rest, *kind*. ^p The 1st q. *fingers*.
ⁱ The 2d q. *Give*. ^q All but the qu's and C. omit *oh*,
^k So the fo's, R. J. and C; the rest omit *utmost*.
^l The qu's and C. *part* for *place*. ^r The 2d q. *foundation* for *fountain*.
^m The fo's, *The* for *A*. ^s W. *thence* for *there*.
ⁿ The qu's and fo's read *time* for *hand*, which is R.'s emendation. ^t The qu's, *thy* for *thou*.
^o So the qu's, W. and J; the rest, *and moving*, &c. ^u T. and C. *Ay there*, &c. H. *There*, &c. the rest, *I here*, &c.
^v The three last fo's omit *noble*.

O thou

O thou ^a black weed, ^r why art so lovely fair?
^s Thou smell'st so sweet, that the sense akes at thee;
 Would thou hadst ^a ne'er been born!

Des. Alas, what ignorant sin have I committed?

Oth. Was this fair paper, this most goodly book,
 Made to write whore ^b on? ^c What committed?

^d Committed? *Oh thou publick commoner!*

*I should make very forges of my cheeks,
 That would to cinders burn up modesty,*

^e Did I but speak thy deed. ^f What committed?

Heaven stops the nose at it, and the moon winks:

The bawdy wind, that kisses all it meets,

Is hush'd within the hollow mine of earth,

And will not hear 't. ^g What committed?—^h impudent
 strumpet!

Des. By heaven, you do me wrong.

Oth. Are not you a strumpet?

Des. No, as I am a Christian.

If to preserve this vessel for my Lord

^a So the qu^{ts}; *W.* *hole* for *black*.
 the rest omit *black*. *W.*'s emendation
 of *hole* for *black*, is (I suppose) to avoid
 a contradiction in terms. But this kind
 of phraseology is very common in *Shake-*
spears. *Banquo* in *Macbeth* says, *So*
And and fair a day I have not seen.
 Act I. Sc. 4.

^r So the qu^{ts} and *W.*; the rest, *low*
 for *why*.

^s So the qu^{ts} and *W.*; the rest, *and*
 for *then*.

^a The fo's and *R.* *now* for *ne'er*.

^b So the 1st q; the rest, *upon* for
on.

^c *T.* reads, *What, what committed?*
 &c. followed by all after.

^d The lines in italics are omitted in
 the 1st q.

^e *C.* *Should* for *Did*.

^f *T.* and all after, *What, what com-*
mitted? &c.

^g *C.* *Committed!* *What committed,*
 &c.

^h The fo's, *R.* and *P.* omit *impudent*
strumpet!

ACT IV. SCENE IX.

148

From any ¹ hated, foul, unlawful touch,
Be not to be a strumpet, I am none.

Oth. What, not a whore?

Des. No, as I shall be sav'd.

Oth. Is 't possible?

Des. Oh, heaven ² forgive us!

Oth. I cry you mercy, ¹ then.

I took you for that cunning whore of Venice,
That married with *Othello*.—^m You, mistress ⁿ,

SCENE X.

Enter Emilia.

That have the office opposite to St. Peter,
And ^o keep the ^p gate of hell; ^q you! you! ay, you!
We have done our course, there's money for your pains;
I pray you, turn the key, and keep our counsel. [*Exit*

Emil. Alas, what does this gentleman conceive?

How do you, madam? how do you, my good lady?

Des. Faith, half asleep.

Emil. Good madam, what 's the matter with my Lord?

Des. With ^r whom ^s?

Emil. Why, with my Lord, madam?

^t *Des.* Who is thy Lord?

^u *Emil.* He that is yours, sweet Lady.

ⁱ So the 1st q; the rest, *either for hated.*

^k The 1st q. *forgiveness; for forgive us.*

^l The 1st q. omits *then.*

^m *H.* inserts *Come* before *y.u.*

ⁿ After *mistress C.* inserts *there.*

^o The *qu's* and *fo's*, *keeps.*

^p The *qu's*, *gates in for gate of.*

^q The 1st q. *I, you, you, you.*

^r *Qu's*, 1st f. and *C.* *wha for whom,*

^s After *whom, H.* adds *Emilia.*

Des.

Des. I have none; do not talk to me, *Æmilia*:
I cannot weep, nor ^a answer have I none,
But what should go by water. ^v Pr'ythee to-night
Lay on my bed ^x our wedding sheets, remember;
And call thy husband hither.

Æmil. Here is a change indeed!

[*E.*]

Des. 'Tis meet I should be us'd so, very ^r meet:
How have I been behav'd, that he might stick
The smallest opinion ^s on my greatest abuse?

SCENE XI.

Enter Iago and Æmilia.

Iago. What is your pleasure, Madam? How is't with you?

Des. I cannot tell; those that do teach ^a young babes,
Do it with gentle means, and easy tasks;
He might have chid me so, for in good faith
I am a child ^b at chiding.

Iago. What is the matter, Lady?

Æmil. Alas, *Iago*, my Lord hath so bewhord her,
Thrown such despight and heavy terms upon her,
^c As true hearts cannot bear ^d.

^v The two speeches in italic are omitted in the 1st q.

^w The fo's and *R.* answers.

^x So all before *P*; who reads, *Pray to-night*, &c. followed by the rest, except *C*.

^y So the 1st q; the rest, *my* for *our*.

^z The 1st q. *well* for *meet*.

^a So the 1st q; the rest, *on my last misse*.

^b So the qu's; the 1st f. *J.* and *C.* the rest, *you* for *young*.

^c So the 1st q; the rest, *so* for *at*.

^d So the qu's and *C*; the rest *That* for *As*.

^e All but the qu's and *C.* insert *is* after *bear*.

Des.

And put in every honest hand a whip,
To lash the ^m rascals naked through the world,
Even from the east to the west!

Iago. Speak within ⁿ doors.

Emil. Oh, fie upon ^o them! Some such 'squire he was,
That turn'd your wit the seamy side without;
And made you to suspect me with the Moor.

Iago. You are a fool; go to.

Des. ^p O good *Iago*,

What shall I do to win my Lord again?
Good friend, go to him; ^q for by this light of heaven,
I know not how I lost him. ^r Here I kneel; [Kneeling.
If e'er my will did trespass 'gainst his love,
^s Either in discourse, ^u or thought, or actual deed;
Or that mine eyes, mine ears, or any sense,
Delighted them ^v in any other form;
Or that I do not yet, and ever did,
And ever will (though he do shake me off
To beggarly divorcement) love him dearly,
Comfort forswear me! Unkindness may do much;
And his unkindness may defeat my life,
But never taint my love. I cannot say, whore;
It does abhor me, now I speak the word;

^m So the 1st f; the rest, *rascal*.

ⁿ The qu's, *doors*; the rest, *door*.

^o The qu's, *H.* and *C.* *him for them*.

^p So the qu's; the rest, *Alas, Iago,*
&c.

^q *P.* and all after, except *C.* omit
for.

^r The 1st q. omits the remaining
part of this speech.

^s This direction by *R.*

^t So all before *P*; he and the rest,
except *C.* Or for *Either*.

^u The fo's, *R.* and *C.* *of for or*.

^v So the 2d q; the fo's, or for *in*;
R. and all after, except *C.* on for *in*.

To do the act, that might th' addition earn,
Not the world's masks of vanity could make me.

Iago. I pray you, be content; 'tis but his humour;
The business of the state does him offence,
* And he does chide with you.

Des. If 'twere no other—

Iago. 'Tis but so, I warrant ' you. [*Trumpets.*
Hark how these instruments summon * you to supper!

* And the great messengers of Venice stay;
Go in, and weep not; all things shall be well.

[*Exeunt Desdemona and Æmilia.*

S C E N E XII.

Enter Roderigo to Iago.

How now, *Roderigo*?

Rod. I do not find that thou deal'st justly with me.

Iago. What in the contrary?

Rod. Every day thou dost't me with some device, *Iago*;
and rather as it seems to me ^b now, keep'st from me all con-
veniency, ^c than suppliest me with the least advantage of
hope. I will indeed no longer endure it. Nor am I yet
persuaded to put up in peace what already I have foolishly
suffer'd.

* The fo's and R. omit this hem- *meat, great messengers, &c. the rest, The*
Rich. *messenger of Venice stays the meat.*

† All but the qu's omit you.

* The 1st q. *thou for now.*

‡ So the 1st q. and J; the 2d q. *The*

^b For *than*, the 4th f. *thou*; W.
that.

Iago. Will you hear me, *Roderigo*?

Rod. ^d Faith, I have heard too much, ^e for your words and ^f performances are no kin together.

Iago. You charge me most unjustly.

Rod. ^g With nought but truth. I have wasted myself out of ^h my means. The jewels you have had from me to deliver ⁱ to *Desdemona*, would half have corrupted ^j a votariff. You have told me she hath receiv'd them, and return'd me expectations and comforts of sudden respect and ^k acquaintance; but I find none.

Iago. Well, go to; very ^l well.

Rod. Very well? go to? I cannot go to, man, ^m nor 'tis not very well; ⁿ by this hand, ^o I say, it is ^p very scurvy, and begin to find myself ^q sob'd in it.

Iago. Very well.

Rod. ^r I say it is not very well. I will make myself known to *Desdemona*: if she will return me my jewels, I will give over my suit, and repent my unlawful solicitation; if not, assure yourself, I will seek satisfaction of you.

Iago. You have said now.

^c So the 1st q. *T.* and *W.*; the 2d q. and *C.* *Sir* for *Faith*; the rest omit *Faith*.

^d So the qu's; the rest, *and for for*.

^e The qu's, *performance*.

^f The 1st q. omits *With nought but truth*.

^g The qu's and *C.* omit *my*.

^h The fo's and *R.* omit *to*.

ⁱ So the 1st q. *T. H. W.* and *C.*; the 2d q. *acquaintance*; the rest, *acquain-*

tance.

^k The 1st q. *good* for *well*.

^l The 1st q. omits *very*.

^m The 2d q. omits *by this hand*; for which the rest read, *Nay*.

ⁿ So the qu's; the rest, *I think for I say*.

^o All but the qu's omit *very*.

^p The qu's and fo's, *fipt* for *fo'd*.

^q So the qu's; the rest, *I tell you, 'tis not, &c.*

Rod.

ACT IV. SCENE XII. 147

Rod. Ay, and ^r I have said nothing, but what I protest intendment of doing.

Iago. Why, now I see there's mettle in thee; and even from this ^s instant do ^t build on thee a better opinion than ever before. Give me thy hand, *Roderigo*. Thou hast taken against me a most just ^u exception; but ^v yet I protest, I have dealt most directly in thy ^x affair.

Rod. It hath not appear'd.

Iago. I grant indeed, it hath not appear'd; and your suspicion is not without wit and judgment. But, *Roderigo*, if thou hast that ^y within thee indeed, which I have greater reason to believe now than ever (I mean, purpose, courage, and valour) this night shew it. If thou the next night following ^z enjoyest not *Desdemona*, take me from this world with treachery, and devise engines for my life.

Rod. Well; what is it? is it within reason and compass?

Iago. Sir, there is especial ^b commission come from *Venice* to depute *Cassio* in *Othello's* place.

Rod. Is that true? Why, then *Othello* and *Desdemona* return again to *Venice*.

Iago. Oh no, he goes into *Mauritania*, and ^c taketh away with him the fair *Desdemona*, unless his abode be linger'd

^r All but the 1st q. omits *I have*.

^s The 1st q. *time for instant*.

^t R. and all after, except C. add *I* within after *do*.

^u The qu's, *conception for exception*.

^v R. and all after, except C. omit *yet*.

^x The 1st q. *affairs*.

^y So the qu's and C; the rest, *in for*

^z So the qu's; the rest, *enjoy*.

^a The qu's omit *what is it?*

^b The 1st q. *command for commission*.

^c The qu's, *takes*.

here by some accident : wherein none can be so determinate, as the removing of *Cassio*.

Rod. How do you mean removing ^d of him ?

Iago. Why, by making him ^e incapable of *Othello's* place ; knocking out his brains.

Rod. And that you would have me to do ?

Iago. ^f Ay, if you dare do yourself a profit and ^g a right. He sups to-night with a ^h harlot ; and thither will I go to him. He knows not yet of his honourable fortune ; if you will watch his going thence (which I will fashion to fall out between twelve and one) you may take him at your pleasure. I will be near to second your attempt, and he shall fall between us. Come, stand not amaz'd at it, but go along with me ; I will shew you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper time ; and the night grows to waste. About it.

Rod. I will hear further reason for this.

Iago. And you shall be satisfied.

[*Exeunt.*

^d So the qu's ; the rest omit *of*.

^e *W.* and *J.* *incapable*.

^f The qu's, *I,* and *if,* &c.

^g The qu's omit *a*.

^h The 2d q. the fo's, *R.* and *C.* *bar-*
lery.

SCENE

SCENE XIII.

Enter Othello, Lodovico, Desdemona, Emilia, and Attendants.

Lod. ^k I do beseech you, Sir, trouble yourself no further.

Oth. O, pardon ^l me; ^m 'twill do me good to walk.

Lod. Madam, good-night; I humbly thank your Ladyship.

Des. Your Honour is most welcome.

Oth. Will you walk, Sir?—O, *Desdemona*.

Des. My Lord.

Oth. Get you to bed o' the instant. I will be return'd forthwith. ⁿ Dismiss your attendant there. Look it be done.

[*Exeunt Oth. and Lod.*]

Des. I will, my Lord.

Emil. How goes it now? He looks gentler than he did.

Des. He says he will return incontinent;

^o He hath commanded me to go to bed,
And ^p bad me to dismiss you.

Emil. Dismiss me?

Des. It was his bidding; therefore, good *Emilia*,
Give me my nightly wearing, and adieu.
We must not now displease him.

ⁱ The fo's call this *Scena Tertia*.

ⁿ The qu's, *dispatch for dismiss*.

^k C. omits *I do*.

^o So the qu's and C; the rest, *And*

^l The two last fo's, R. P. and H. omit *me*.

for *He*.

^p So the qu's and C; the rest, *bid for*

^m The qu's, *it shall do me, &c.*

bad.

In one of those same sheets.

Æmil. Come, come; you talk.

Des. My mother had a maid call'd *Barbara*.

She was in love; ^u and he she lov'd, prov'd ^v mad,
And did forsake her. She ^z had a song of *willow*,
An old thing 'twas, but it express'd her fortune,
And she died singing it. That song to-night
Will not go from my mind; ^y *I have much ^z to do,*

^a *But to go hang my head all at one side,*

And sing it like poor Barbara. Pr'ythee dispatch,

Æmil. Shall I go fetch your night-gown?

Des. No unpin me here.

This Lodovico is a proper man.

Æmil. A very handsome man.

Des. ^b *He speaks well.*

Æmil. I know a lady in Venice would have walk'd bare
foot to Palestine for a touch of his nether lip.

q The 2d q. omits *I*.

r The fo's omit *in them*.

s The 1st q. *these* for *those*.

t First q. *with* for *with*.

y What is in italic is omitted in u

1st q.

z *P.* and all after, except *C. ods i*

as do

ACT IV. SCENE XIII. 151

Def. *The poor foul sat ^c singing by a sycamore-tree, [Singing.
Sing all a green willow.*

*Her hand on her bosom, her head on her knee,
Sing willow, willow, willow :*

*The fresh streams ran by her, and murmur'd her moans ;
Sing willow, willow, willow :*

*^a Her salt tears fell from her, ^e which soften'd the flames,
Sing willow, &c. ^f (Lay by these.)*

[Giving her her jewels.

*Willow, willow, (Pr'ythee, ^b bid thee, he'll come anon)
Sing all a green willow must be my garland.*

Let nobody blame him, his scorn I approve.

(Nay that's not next) Hark, ⁱ who is it that knocks ?

Æmil. It is the wind.

Def. *I call'd my love false ^k love ; but what said he then ?*

Sing willow, willow, willow :

If I court ^l more women you'll couch with ^m more men.

ⁿ So get thee gone : good-night. Mine eyes do itch,
Doth that bode weeping.

Æmil. 'Tis neither here nor there.

^c So C ; the 2d q. *singing* ; the rest, *singing*.

^d C. *the* for *Her*.

^e So the 2d q ; the rest, *And* for *which*.

^f The three last fo's read *Lady* for *Lay*. P. and all after but J. and C. omit (*Lay by these*.)

^g This direction by C.

^h The fo's and R. *bid* for *bid*.

ⁱ The qu's, *who's that knocks ?*

^k The 2d q. omits *love*.

^l The 2d q. and 1st and 2d fo's, *no*

for *more* ; the 3d and 4th fo's, *no*.

^m The 2d q. and fo's, *no* for *more*.

ⁿ The 1st q. *Now* for *So*.

Def. I have heard it said so. Oh these men, these men!
Dost thou in conscience think, tell me, Æmilia,
That there be women do abuse their husbands
In such gross^a kind?

Æmil. There be some such, no question.

Def. Wouldst thou do such a deed for all the world?

Æmil. Why would not you?

Def. No, by this heavenly light.

Æmil. Nor I neither, by this heavenly light:

I might do 't as well i' th' dark.

Def. Wouldst thou do such a thing for all the world?

Æmil. The world is a huge thing; it is a great price, for
a small vice.

Def. In troth, I think thou wouldst not.

Æmil. In troth, I think, I should; and undo't when
I had done 't. Marry, I would not do such a thing for a
joint ring, nor for measures of lawn, nor for gowns, pet-
ticoats, nor caps; nor any petty exhibition. But for
all the whole world; why, who would not make her
husband a cuckold, to make him a monarch? I should ven-
ture purgatory for it.

ⁿ These two speeches in italic omitted in the 1st q.

^o The 2d q. *kind*.

^p The 2d q. and C. *thing for deed*.

^q C. *No, nor I, &c.*

^r The 2d q. *I might as well doe it in the dark*.

^s The 1st q. *Would for Wouldst*.

^t So the 1st q; the rest, *deed for thing*.

^u The 1st q. *Good troth, &c.*

^v The 1st q. *By my troth, &c.*

^w H. *unswear't for undo't*.

^x The qu's add it after *done*.

^y The qu's, *or for nor*.

^z The 1st q. *or petticoats, &c.*

^a The 1st q. *such for petty*.

^b The qu's and C. omit *all*.

^c The 1st q. *adds pity for why*.

ACT IV. SCENE XIII. 153

Des. Bestrew me, if I would do such ^e a wrong for the whole world.

Æmil. Why the wrong is but a wrong i' th' world; and having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

Des. I do not think, there is any such woman.

Æmil. Yes, a dozen; and as many to the 'vantage as would store the world they play'd for.

^f But I do think it is their husbands faults
If wives do fall. Say, that they slack their duties,
And pour out treasures into foreign laps;
Or else break out in peevish jealousies,
Throwing restraint ^g upon us; or say, they strike us;
Or scant our former Having in despight;
Why, we have galls; and, though we have some grace,
Yet have we some revenge. Let husbands know,
Their wives have sense like them; they see and smell,
And ^h have their palates both for sweet and sour,
As husbands have. What is it that they do,
When they change us for others? Is it sport?
I think it is; and doth affection breed it?
I think it doth; is 't frailty that thus errs?
It is so too. And have not we affections?
Desires for ⁱ sport? and frailty, as men have?

^d The 2d q. omits *a*.

^f The remaining part of this speech is not in the 1st q.

^g So all before *R.*'s duodecimo; that and all after, except *C.* on for *upon*.

^h *R.*'s octavo omits *bowe*.

ⁱ *W.* and *J.* sports.

Then

k Second q. *ill.*
l The 1st q. *God for heaven.*

m The 1st q. *J. and C. usage for
uses.*

A C T V.

S C E N E I.

^a *The Street.**Enter Iago and Roderigo.*

Iago. **H**ERE, stand behind this ° bulk. Strait will he
come :

Wear thy good rapier bare, and put it home ;
Quick, quick, fear nothing ; I'll be at thy elbow.
It makes us, or it marrs us : think ^p on that,
And fix ^q most firm thy resolution.

Rod. Be near at hand ; I may miscarry in 't.

Iago. Here at thy hand. ' Be bold and take thy ^r sword.

Rod. I have no great devotion to the ^s deed ;

^u And yet he hath given me satisfying reasons :

'Tis but a man gone. Forth my sword : he dies.

^v [*Stands apart.*]

^a The description by *R.*

° The fo's, *bark* for *bulk*.

^p The qu's, *of* for *on*.

^q The 2d q. *more* for *most*.

^r The three last fo's and *R.* *bebold* *And.*
for *be bold*.

^s The 2d q. the fo's, *R. J.* and *C.*
read *stand* for *sword*.

^t The 1st q. *dead* for *deed*.

^u *P.* and all after except *C.* omit

^v This direction first given by *T.*

Iago.

Iago. I have rubb'd this young ^x quat almost to the sense,
 And he grows angry. Now, whether he kill *Cassio*,
 Or *Cassio* him, or each do kill the other,
 Every way makes my ^y game. Live *Roderigo*,
 He calls me to a restitution large
^z Of gold and jewels, that I bob'd from him,
 As gifts to *Desdemona*.
 It must not be. If *Cassio* do remain,
 He hath a daily beauty in his life,
 That makes me ugly; and besides the Moor
 May unfold me to ^a him; there stand I ^a in peril.
 No, he must die. ^b Be 't so. I hear him coming ^c.

Enter Cassio.

Red. I know his gait; 'tis he—Villain, thou diest.

^d [*He runs at Cassio, and wounds him.*]

Cas. That thrust had been mine enemy indeed,
 But that my coat is better than thou ^e think'st.

^x So the 2d q. the fo's, R. and *y*; quarrelsome and lewd, and a fit emblem who says, a *quat* in the midland country is a pimple: the 1st q. P. and *W.* of this rake *Roderigo*.
^y So the qu's; the rest, *gain for game*.
^z The qu's, *For for Of*.
^a The 2d q. the fo's, R. and C. in much *peril*, &c.
^b The fo's and R. *But so for Be't so*.
^c Here R. and P. direct, [*Exit Iago*.]
^d This direction by R.
^e So the 1st q; the rest, *know'st for think'st*.

ACT V. SCENE II. 159

I will make proof of thine.

[^f *Fight.* Iago cuts Cassio behind in the leg, and exit.

[*Then Roderigo and Cassio fall.*

Rod. Oh, I am slain.

Cas. I am ^g maim'd for ever. ^h Help, ho! ⁱ murder, murder!

SCENE II.

Enter Othello, ^k *above at a window.*

Oth. The voice of Cassio.— Iago keeps his word.

Rod. Oh, villain that I am!

Oth. ^l Hark! 'tis even so.

Cas. Oh, help, ho! light! a surgeon!—

Oth. 'Tis he. O brave Iago, honest and just,

Thou hast such noble sense of thy friend's wrong;

Thou teachest me—Minion, your dear lies dead;

^m And your fate hies apace.—Strumpet, I come:

ⁿ Forth of my heart, those charms, thine eyes are blotted,

^o Thy bed, lust-stain'd, shall with lust's blood be spotted.

[*Exit Othello.*

^f Here neither qu's nor fo's have any direction; R. and P. [*Fight and both fall.* H. makes Cassio and Roderigo fight and both fall, and afterwards Iago cuts Cassio on the leg, and exit. The direction as it stands above is T.'s, which he takes from the novel on which this play is founded. W. and J. follow him.

^g The 1st q. *maid.*

^h The qu's, *light for Help.*

ⁱ The 2d q. reads *murder* but once.

^k *above at a window*, first put in by R. C. directs at a distance.

^l So the qu's; the rest omit *Hark!*

^m The 2d q. the fo's and R. *And your unblest fate hies: Strumpet, &c.*

ⁿ So the qu's, J. and C; the 1st f. *For of for Forth of;* the other fo's and R. *For off;* P. and the rest, *From off.*

^o The two last fo's, *Thy bed-^lst-^lstain'd, &c.*

SCENE

S C E N E III.

Enter Lodovico and Gratiano, ¶ at a distance.

Caf. What, ho! No watch? No passage? Murder, murder!

Gra. 'Tis some mischance; the [¶] cry is very direful.

Caf. Oh help!

Lod. Hark!

Rod. O wretched villain!

Lod. Two or three [¶] groans. It is a heavy night;
These may be counterfeits: let ^{'s} think 't unsafe
To come into the cry, without more help.

Rod. Nobody come? then shall I bleed to death.

*Enter Iago, * in his shirt, with a light and sword.*

Lod. Hark—

Gra. Here ^{'s} one comes in his shirt with ['] light and
weapons.

Iago. Who's there? Whose noise is this, that cries [¶] out
murder?

Lod. [¶] I do not know.

Iago. [¶] Did not you hear a cry?

Caf. Here, here. For heaven's sake help me.

Iago. What's the matter?

¶ *at a distance*, first added by T.

['] *light and sword*, farther added by T.

¶ So the qu's; the rest, *voices* for
cry.

¶ The qu's, *lights*.

¶ The qu's and two 1st fo's, *on for*

¶ The fo's and R. *groan*. 'Tis heavy
night, &c.

¶ So the qu's; the rest, *We* for *I*.

* *in his shirt* added by R; *with a*

¶ So the qu's; the rest, *Do* for *Did*.

Gra.

ACT V. SCENE III. 159

Gra. This is *Otbello's* Ancient, as I take it.

Lod. The same indeed, a very valiant fellow.

Iago. What are you here, that cry so grievously?

Caf. *Iago*? oh I am spoil'd, undone by villains!

Give me some help.

Iago. O ⁷ me, lieutenant! what villains have done this?

Caf. I think ² that one of them is hereabout;

And cannot make away.

Iago. Oh treacherous villains!

What are you there? Come in and give some help.

[*To Lod. and Gra.*

Rod. O help me ³ there.

Caf. That's one of them.

Iago. O murderous slave! O villain! [^b *Iago stabs him.*

Rod. O damn'd *Iago*! O inhuman dog! ^c O! O! O!

Iago. Kill ^d men i' th' dark? Where be ^e these bloody thieves! ^f

How silent is this town! ho, murder, murder!

What may you be? are you of good or evil?

Lod. As you shall prove us, praise us.

Iago. Signior *Lodovico*?

Lod. He; sir.

Iago. I cry you mercy! Here 's *Cassio*, hurt by villains.

Gra. *Cassio*?

⁷ The 1st q. *my* for *me*.

² The qu's, *the* for *that*.

³ The qu's and *C.* *here* for *there*.

^b This direction by *R. C.* directs

[*Iago sets down his light; makes towards*

Rod. in the dark, and stabs him. The 2d *search.*

q. Thrusts him in.

^c All but the qu's and *C.* omit *O!*

O! O!

^d The 1st q. *him* for *men*.

^e The qu's, *these* for *these*.

^f Here *C.* directs, [*counterfeiting* &

M

Iago.

Iago. How is it, brother?

Caf. My leg is cut in two.

Iago. Marry, heaven forbid!

Light, gentlemen, I'll bind it with my shirt.

S C E N E IV.

Enter Bianca.

Bian. What is the matter, ho, who is 't that cried?

Iago. Who is 't that cried?

Bian. Oh my dear *Cassio*,

^g My sweet *Cassio*, oh *Cassio*, *Cassio*, *Cassio*.

Iago. O notable strumpet! *Cassio*, may you suspect
Who they should be that ^h thus have mangled you?

Caf. No.

Gra. I am sorry to find you thus: I have been to seek you.

ⁱ *Iago.* Lend me a garter. So.—Oh for a chair
To bear him easily hence.

Bian. Alas, he faints. Oh *Cassio*, *Cassio*, *Cassio*!

Iago. Gentlemen all, I do suspect this trash

^a To be a party in this ^l injury.

Patience a while, good *Cassio*. ^m Come, come,

Lend me a light. Know we this face, or no?

Alas, my friend, and my dear countryman,

Roderigo? no—yes, sure—ⁿ O heaven! *Roderigo*.

^g The qu's, *O my sweet Cassio*, *Caf-*
so, *Cassio*.

^h So the qu's; the rest, *have thus*
for thus have.

ⁱ The 1st q. omits this speech.

^k The qu's, *To bear a part in*, &c.

^l The 1st q. omits *injury*.

^m The 1st q. omits *Come, come*.

Gra.

Gra. What, of *Venice*?

Iago. Even he, fir; did you know him?

Gra. Know him? ° ay.

Iago. Signior *Gratiano*? I cry^p you, gentle pardon.
These bloody accidents must excuse my manners,
That so neglected you.

Gra. I am glad to see you.

Iago. How do you, *Cassio*? Oh, a chair, a chair.

Gra. *Roderigo*?

Iago. ° He, he, 'tis he. Oh, that's well said. ° The chair.
Some good man bear him carefully from hence;
I'll fetch the ° General's surgeon. For you, mistress,

[*To Bianca.*

Save you your labour. He that lies slain here, *Cassio*,
Was my dear friend. What malice was ° between you?

Cas. None in the world; nor do I know the man.

Iago. [*To Bian.*] What look you pale?—Oh bear him
out o' th' air.

Stay you, good ° gentlemen. Look you pale, mistress?

Do you perceive the ° gawtness of her eye?

Nay, ° if you ° stare, we shall hear more anon.

Behold her well, I pray you, look upon her;

Do you see, gentlemen? Nay, guiltiness

Will speak, though tongues were out of use.

° So the 1st q; the 2d q. 1st f. and
C. *Yes, 'tis*, for *O heaven*; the rest, *yes*,
'tis.

^p So H. and C. following the qu's and
fo's; which read *I* for *ay*; R. and the
rest read *ah*!

^r So the qu's; the rest, *your* for *you*.

° The qu's, *He, 'tis he*, &c.

° The qu's, *a* for *The*.

° The 4th f. *General*.

° The qu's, *betwixt*.

° The qu's, *gentlewoman*.

^w The qu's, *jestures* for *gawtness*.

^z The qu's, *an* for *if*.

^y The qu's, *stare* for *stare*.

S C E N E V.

Enter Æmilia.

Æmil. ^a 'Lafe, what's the matter? what's the matter, husband?

Iago. *Caffio* hath ^a here been fet on in the dark
By *Roderigo*, and fellows that are fcap'd.
He 's almoft flain, and *Roderigo* ^b dead.

Æmil. Alas, good gentleman! alas, good *Caffio*!

Iago. This is the ^c fruit of whoring—Pray, *Æmilia*,
Go know of *Caffio* where he fupt to-night.
What, do you fhake at that?

Bian. He fupt at my houfe, but I therefore fhake not.

Iago. O did he fo? I charge you go with me.

Æmil. ^d Fie, fie upon thee, ftrumpet.

Bian. I am no ftrumpet, but of life as honeft
As you that thus abufe me.

Æmil. As I? ^e fough, fie upon thee.

Iago. Kind gentlemen, let 's ^f go fee poor *Caffio* dreft.
Come, miftrefs, you muft tell 's another tale.

^a So the qu's and C; the reft, *Alas*,
[what is the matter? what is the matter,
&c.

^a *T. W.* and *J.* read *there* for *here*.

^b The fo's and *R.* infert *quite* before
ad.

The fo's and *R.* *fruits*.

^d So the 1st q; the 2d, *Fie* but once;
the reft, *Oh fie upon thee*, &c.

^e So the 1st q; the 2d, *now* for *fo'g*;
the reft, except *C.* omit *fo'g*.

^f So all before *P*; he and all after,
except *C.* omit *go*.

Æmilia,

Emilia, run ^g you to the citadel,
 And tell my Lord and Lady what hath hapt.
 Will you go on, ^h I pray?—This is the night,
 That either makes me, or foredoes me quite.

[*Exeunt*, Iago following.]

SCENE VI.

A bed-chamber: Desdemona is discovered asleep in her bed.

Enter Othello with a light ^k.

Oth. It is the cause, it is the cause, my soul;
 Let me not name it to you, you chaste stars!
 It is the cause. Yet I'll not shed her blood ^l,
 Nor scar that whiter skin of hers than snow,
 And smooth ^m as monumental alabaster ⁿ.
 Yet she must die; else she'll betray more men,
 Put out the light, and then—Put out ^o the light?

^g P, T. and H. omit you.

^h So the qu's; the rest, *afors* for I pray.

ⁱ The fo's call this *Scena Secunda*.

^k and a sword is added by P. and all after, except C.

^l Here C. directs, [*Taking off his sword, and laying it by.*

^m P.'s duodecimo, and for as.

ⁿ T. inserts this direction [*Lays down the sword*; followed by all after except C.

^o H. reads *thy* for *the*.

Othello enters with a taper (not with

a sword, for he intended all along to strangle his wife in her bed) and in the utmost agony of mind says, he has a cause for his cruelty, a cause not to be named to the chaste stars: 'tis fit therefore *Desdemona* should die. I'll put out the light, and then—strangle her, he is going to say; but this recalls a thousand tender ideas in his troubled soul: he stops short—*If I quench the taper, how easy 'tis to restore its former light; but O Desdemona, if once I put out thy light, &c.*

Upton's Critical Observations.

If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me: but once put out ^a thine,
Thou ^r cunning pattern of excelling nature,
I know not where is that *Promethean* heat
That can thy light ^a relumine ^t. When I have pluck'd ^a the
rose,

I cannot give it vital growth again;
It needs must wither: I'll smell ^w it on the tree.

[*Kissing her.*]

^x Oh balmy breath, that almost dost persuade
Justice ^r herself to break her sword,—Once more—
Be thus when thou art dead, and I will kill thee,
And love thee after—^a Once more—^b and ^c this the last—
So sweet was ne'er so fatal! I must weep,
But they are cruel tears. This sorrow 's heavenly;
It strikes ^d when it doth love,—She wakes—

Des. Who 's there? *Othello?*

Oth. Ay, *Desdemona.*

Des. Will you come to bed, my Lord?

Oth. Have you pray'd to-night, ^a *Desdemona?*

^r So all before *P*; he and all after, except *C*. omit *me*.

^a So the qu's; the rest, *thy light for shine*.

^r So the 1st q; the rest, *cunning's*.

^t The 1st q. *return for relumine*; the fo's, *relume*.

^w Here *T*. and all after direct [*Says down the paper*].

^x So the qu's and *H*; the rest, *thy for the*.

^y So the qu's; the rest, *thes for it*.

^x The qu's, *A for Oh*.

^y So the qu's; the rest omit *herself*.

^z So the 1st q; the 2d, *once more*; the rest, *once more, once more*.

^a So the 1st q; the rest, *One for Once*.

^b So all before *P*; he and all after, except *C*. omit *and*.

^c So the qu's and *C*; the rest, *that's for this*.

^d So the 1st q; the rest, *when for when*.

^e The two first fo's, *Desdemona*.

Des.

Des. Ay, my Lord.

Oth. If you bethink yourself of any crime
Unreconcil'd as yet to heaven and grace,
Solicit for it straight.

Des. ^f Alas, my Lord, what ^g may you mean by that?

Oth. Well, do it, and be brief. I will walk by.
I would not kill thy unprepared spirit:
No, ^h heaven forefend! I would not kill thy soul.

Des. Talk you of killing?

Oth. Ay, I do.

Des. Then heaven have mercy on me!

Oth. Amen, with all my heart.

Des. If you say so, I hope you will not kill me.

Oth. Hum.

Des. And yet I fear you; for you are fatal then,
When your eyes rowl so. Why I should fear, I know not,
Since ⁱ guiltiness I know not: ^l but yet I feel, I fear.

Oth. Think on thy sins.

Des. They are ^m loves ⁿ I bear to you.

Oth. ^o Ay, and for that thou dicst.

Des. That death's unnatural, ^p that kills for loving.

Alas, why ^q gnaw you so your nether lip?
Some bloody passion shakes your very frame;

^f So the qu's and C; the rest, *Maci* except C. omit *but*.
for *Alas*.

^g The 2d q. *doe* for *may*.

^h So the qu's and C; the rest, *bes-*
vens.

ⁱ So all before P; he and all after, *Sec*.
but C. *guilt* for *guiltiness*.

^k So all before P; he and all after,

^l The three last so's, *love*.

^m The 2d q. *so* for *do*.

ⁿ The qu's omit *Ay*.

^o H. reads, *what! kill for loving!*

^p The 2d q. *know*.

And ask him.

Oth. Sweet soul, take heed, take heed of perjury;
Thou art on thy death-bed.

Des. Ay, but not yet to die.

Oth. ' Yes, presently :

Therefore confess thee freely of thy 'sin ;
For to deny each article with oath,
Cannot remove nor choak the strong ^u conceit
That I do groan withal. Thou art to die,

Des. ^v Oh heaven have mercy on me !

Oth. I say, amen.

Des. And have you mercy too ! — I never did
Offend you in my life ; never lov'd *Cassio*,
But with such general warranty of heaven,
As I might love. I never gave him token.

Oth. By heaven, I saw my handkerchief ^u in his hand.
O perjur'd woman, thou dost stone ^v my heart,

^u The qu's read *I hope* but once.

^v So the 1st q; the rest, *conception*

And makest me call, what I intend to do,
A murder, which I thought a sacrifice.

I saw the handkerchief.

Des. He found it then;

I never gave it him. Send for him hither,

^a And let him confess a truth.

Oth. He hath confess.

Des. What, my Lord?

Oth. That he hath—us'd thee—

Des. How? unlawfully?

Oth. Ay.

Des. He will not say so.

Oth. No his mouth is stopp'd.

Honest Iago hath ta'en order for't.

Des. ^b My fear interprets ^c then. What, is he dead?

Oth. Had all his hairs been lives, my great revenge

Had stomach for 'em all.

Des. Alas, he is betray'd, and ^d I undone.

Oth. ^e Out, strumpet! Weep'st thou for him to my face?

Des. Oh, banish me, my Lord, but kill me not.

Oth. Down, strumpet.

Des. Kill me to-morrow, let me live to-night.

Oth. Nay, ^f if you strive—

Des. But half an hour.

^a So the 1st q; the rest omit *And*.

^b The 1st q. *us'd death* for *us'd thee*.

^c The fo's, R. and P. *Ob, my fear interprets, &c.*

^d The sp's, R. and P. omit *then*,

H. *Ob! what, is, &c.*

^d H. *I'm for I.*

^e The qu's, O for *Out*.

^f Here C. directs [*taking up a pillow*].

^g The qu's, *an* for *if*.

Oth.

^a *Oth.* Being done, there is no pause.

Des. But while I say one prayer.

Oth. 'Tis too late.

^b *Des.* O Lord, Lord, Lord! [He smother's her.

S C E N E VII.

Æmilia at the door.

Æmil. My Lord, my Lord! What ho! my Lord, my Lord!

Oth. What ^k voice is this? — Not dead? not yet quite dead?

I, that am cruel, am yet merciful;

I would not have thee linger in thy pain.

So, so.

Æmil. within.] What ho! my Lord, my Lord!

Oth. Who's there!

Æmil. Oh, ^l good my Lord, I'd speak a word with you.

Oth. Yes—'tis *Æmilia*—by and by.—She's dead.

'Tis like she comes to speak of *Cassio's* death;

The noise was ^m here.—Ha, no more moving;

Still as the grave. Shall she come in? Were 't good?

I think she stirs again—no.—ⁿ What 's the best?

^a The 1st q. F. and H. omit this speech of *Othello*.

^b So the 1st q; the rest omit this speech of *Desdemona*.

^k So the 1st qu's; the rest, *wife for wife*.

^l So the qu's, 1st and 2d fo's and C; the rest, *my good for good my*.

^m So the qu's; the rest, *high for here*.

ⁿ The fo's and R. *What's best to do?* &c.

If she come in, she'll sure speak to my wife;
 My wife! my wife! ° what wife? I have no wife.
 O insupportable! O heavy hour!
 Methinks it should be now a huge eclipse
 Of sun and moon, and that th' affrighted globe
 Should yawn at alteration.

Emil. I ° do beseech you, ° I may speak with you.
 ° Oh, good my Lord!

Oth. I had ° forgot thee: ° Oh, come in, *Emilia*.
Soft. By and by. Let me the curtains draw.
 Where art thou? What's the matter with thee now?

[° Unlocks the door.

Enter Emilia.

Emil. Oh, my good Lord, yonder's fowl ° murder done.

Oth. What, now?

Emil. But now, my Lord.

Oth. It is the very error of the moon;
 She comes more near the earth than she was wont,
 And makes men mad.

Emil. *Cassio*, my Lord, hath kill'd
 A young *Venetian*, called *Roderigo*.

Oth. *Roderigo* kill'd? and *Cassio* kill'd?

Emil. No, *Cassio* is not kill'd.

Oth. Not *Cassio* kill'd? then murder °s out of tune,
 And sweet revenge grows harsh.

° The 1st q. *my* for *what*.

° The fo's and R.'s octavo, *Did* for *Should*.

¶ So all before *P*; he and all after, but *J*. and *C*. omit *do*.

† So the qu't, *J*. and *C*.; the rest

insert *that* before *I*.

° The 1st q. omits *Oh*.

† Second q. and *C*. *forgotten*.

¶ *C*. omits *Oh*.

° This direction first put in by *T*.

† All before *T*. read *murders*.

Des. Oh, falsely, falsely murder'd!—

Æmil. ^γ O Lord, what cry is that?

Oth. That? what?

Æmil. Out and alas! ^z it is my Lady's voice.
Help, help, ho, help! Oh Lady, speak again;
Sweet *Desdemona*, oh sweet mistress, speak.

Des. A guiltless death I die.

Æmil. Oh, who hath done this deed?

Des. Nobody, I myself. Farewel;
Commend me to my kind Lord. Oh, farewell. [*Dist.*]

Oth. Why, how should she be murder'd?

Æmil. Alas! who knows?

Oth. You ^a heard her say herself, it was not I.

Æmil. She said so, I must needs report ^b the truth.

Oth. She's like a liar gone to ^c burning hell;

'Twas I that kill'd her.

Æmil. Oh, the more angel she,
And you the blacker devil.

Oth. She turn'd to folly, and she was a whore.

Æmil. Thou dost bely her, and thou art a devil.

Oth. She was false as water.

Æmil. Thou ^d art rash as fire, to say
That she was false. Oh, she was heavenly true.

Oth. *Cassio* did ^e tup her: ask thy husband else,
Oh, I were damn'd beneath all depth in hell,

^γ So the 1st q. and C; the rest, *Alas*
for O Lord.

^z So the 1st q; the 2d q. it was for
it is; the rest, *that was*.

^a The fo's and R. bear for beard.

^b The qu's, a for she.

^c The 2d q. burns in for burning;
followed by C.

^d The 1st q. as for art.

^e So P.'s duodecimo, T. H. and Y;
the rest, *top* for *tup*.

But that I did proceed upon just grounds
To this extremity. Thy husband knew it all,

Emil. My husband!

Oth. Thy husband.

Emil. That she was false to wedlock?

Oth. Ay, with *Cassio*. ' Nay, had she been true,
If heaven would make me such another world,
Of one entire and perfect chrysolite,
I'd not have sold her for it.

Emil. My husband!

Oth. Ay, 'twas he that told me ' first;
An honest man he is, and hates the slime
That sticks on filthy deeds.

Emil. My husband?

Oth. What needs this ^b iteration, woman?
I say thy husband.

¹ *Emil.* Oh mistress! villainy ^k hath made mocks with love.
My husband say ^l that she was false?

Oth. He, woman;

I say thy husband; dost understand the word?
My friend, thy husband, honest, honest *Iago*.

Emil. If he ^m say so, may his pernicious soul
Rot half a grain a day! he lies to th' heart.
She was too fond of her most filthy bargain.

Oth. Hah!— ⁿ

^f So the qu's; the rest omit *Nay*.

^k The last *f.* had for *hath*.

^g After me the fo's insert an *oh*.

^l All but the 2d q. and C. omit *that*.

^h The fo's, R.'s duodecimo and C.

^m T. says.

iterance; R.'s octave, *interance*.

ⁿ Here C. directs [*looking towards her*]

¹ The 1st q. omits the two following *speeches*,

Emil.

Æmil. Do thy worst.

This deed of thine is no more worthy heaven,
Then thou wast worthy her.

Oth. Peace, you were best °.

Æmil. Thou hast not half ° the power to do me harm,
As I have to be hurt. O gull! O dolt!
As ignorant as dirt! thou hast done a deed—
I care not for thy ° sword, I'll make thee ° known,
Though I lost twenty lives—Help, help, ho, help!
The Moor hath kill'd my mistress. Murder, murder!

S C E N E VIII.

Enter Montano, Gratiano, Iago, and others.

Mon. What is the matter? how now, General? °

Æmil. Oh, are you come, *Iago*? you have done well,
That men must lay their ° murders on your neck.

Gra. What is the matter?

Æmil. Disprove ° this villain, if thou be'st a man;
He says, thou told'st him that his wife was false:
I know thou didst not, ° thou 'rt not such a villain.
Speak, for my heart is full.

Iago. I told him what I thought; and told no more,
° Than what he found himself was apt and true.

° And here directs [*Tbreut'ning her with it.*

° So the qu's; the rest, *that for the.*

° The 4th f. word for *sword.*

° The qu's, *know for known,*

° Here C. directs [*slaying him,*

° The qu's, *murder.*

° C. *it for this.*

° The qu's, *thou art, &c.*

° C. *But for Than.*

Æmil.

ACT V. SCENE VIII. 173

Æmil. But did you ever tell him, she was false?

Iago. I did.

Æmil. You told a lie, an odious, damned lie:

Upon my soul, a lie; a wicked lie.

⁷ She false with *Cassio*? Did you say, with *Cassio*?

Iago. With *Cassio*, mistress: Go to, ⁸ charm your tongue.

Æmil. I will not charm my tongue, I am bound to speak;

^a *My mistress* ^b here lies murder'd in her bed.

All. Oh heavens forefend!

Æmil. And your reports have set the ^c murder on.

Oth. Nay, stare not, masters. It is true, indeed.

Gra. 'Tis a strange truth.

Mon. Oh monstrous act!

Æmil. Villainy, villainy, villainy!

I think upon 't—I think—^d I smell 't—O villainy!

I thought so then—I'll kill myself for grief—

O villainy, villainy!

Iago. What are you mad? I charge you, get you home.

Æmil. Good gentlemen, let me have leave to speak.

'Tis proper I obey him, but not now.

^e Perchance, *Iago*, I will ne'er go home.

Oth. Oh! oh! oh! ^f [^g *Othello falls on the bed.*]

Æmil. Nay, lay thee down and roar:

For thou hast kill'd the sweetest innocent

That e'er did lift up eye.

⁷ The 2d q. *She was false, &c.* *derer for murder.*

⁸ *J.* proposes *claim for charm.*

^a What is in *italic* is omitted in the 1st q.

^b So all before *P*; he and all after, except *C.* *lies here for here lies.*

^c *S.* from q. 2655, and *J.* read *mur.*

^d The 2d q. *I smell a villainy, &c.*

^e The 3d q. *perhaps.*

^f *C.* adds another *oh!*

^g The fo's and R. omit this direction. *C.* directs [*hanging over his wife.*]

Oth.

Oth. Oh, she was foul!

[^b *Rising.*]

I scarce did know you, uncle. There lies your niece,
Whose breath indeed these hands have newly stopt.
I know, this act shews ¹ horrible and grim.

Gra. Poor ² *Desdemona*, I am glad thy father's dead:
Thy match was mortal to him; and pure grief
Shore his old thread ¹ in twain. Did he live now,
This fight would make him do a desperate turn;
Yea, curse his better angel from his side,
And fall to ^m reprobation.

Oth. 'Tis pitiful; but yet *Iago* knows
That she with *Cassio* ² hath the act of shame
A thousand times committed. *Cassio* confess it;
And she did gratify his amorous works,
With ^o that recognizance and pledge of love
Which I first gave her; I saw it in his hand;
It was a handkerchief, an ^p antique token
My father gave my mother.

Emil. ³ Oh heaven! oh heavenly powers!

Iago. ⁴ Come, hold your peace.

Emil. 'Twill out, 'twill ⁵ out—I ⁶ hold my peace? ⁷ fir,
no!

^b This direction first put in by T.

¹ The qu's, *terrible* for *horrible*.

² The 1st and 2d fo's, *Desdemona*.

¹ The 1st q. *arouse*.

^m The fo's, *Reprobance* for *reprobation*.

² The 2d q. T. W. and J. *had* for *batb*.

^o The 1st q. *the* for *that*.

^p The two last fo's and R. *antick*.

³ The 1st q. *O God, O heavenly God*.

⁴ The 1st q. *Zoans* for *Come*.

⁵ The 1st q. omits *out*.

⁶ So the qu's and J; the rest omits *hold my*.

⁷ So the qu's and J; the rest omits *fir no*.



ACT V. SCENE VIII. 175

I'll be in speaking liberal as the ^a air ;
Let heaven, and men, and devils, let 'em all,
All, all cry shame against me, yet I'll speak.

Iago. Be wise, and get you home.

Emil. I will not. [*Iago offers to stab his wife.*]

Gra. Fie, your sword upon a woman ?

Emil. Oth, thou dull Moor ! that handkerchief thou
speak'st ^a on,

I found by fortune, and did give my husband ;
For often, with a solemn earnestness,
More than indeed belong'd to such a trifle,
He begg'd of me to steal it.

Iago. Villainous whore !

Emil. She ^a give it *Cassio* ? ^b no—alas, I found it,
And I did give 't my husband.

Iago. Filth, thou liest.

Emil. By heaven, I do not ; I do not, Gentlemen.
Oh murderous coxcomb ! what should such a fool
Do with so good a ^c wife ?

[^d *Iago breaks through, and wounds his wife ;*
then runs out.]

Oth. Are there no stones in heaven,
But what serve for the thunder ? ^e precious villain !

Gra. The woman falls ! sure he hath kill'd his wife.

^a So the qu's ; the rest, *No, I will*
Speak as liberal, &c.

^b The 2d q. the fo's, R. and J. do.

North for air.

^c This direction first put in by R.

^d So the qu's ; the rest, *of* for *on*.

^e The qu's and J. *Give* for *give*.

^f So the qu's add C ; the rest omit

do.

^g The qu's, *women* for *wife*.

^h J. directs [*The Moor runs at Iago,*
who breaks through, &c.]

Emil. Ay, ay, oh, lay me by my mistress' side.

Gra. He's gone, but his wife's kill'd.

Mon. 'Tis a notorious villain; take ' you this weapon,
Which I have^s here recover'd from the Moor.

Come, guard the door without, let him not pass,

But kill him rather. I'll after that same villain,

For 'tis a damned slave.

[*Exeunt Mon. and Gra.*]

S C E N E IX.

Oth. I am not valiant neither;

But every puny whipster gets my sword.

But why should honour outlive honesty?

Let it go all.

Emil. ^a *What did thy song bode, lady?*

Hark, canst thou hear me? I will play the fawn,

And die in musick. Willow, willow, willow—

Moor, she was chaste; she lov'd thee, cruel Moor;

So come my soul to bliss, as I speak true;

So speaking as I think, ¹ I die, I die.

[*Emilia dies.*]

Oth. I have another weapon in this chamber,

It ² is a sword of *Spain*, the ³ ice-book's temper;

Oh, here it is. Uncle, I must come forth.

^f P. and all after omit *you*; the *qu's*. ¹ So the *qu's* and C; the rest, also for *I die.*

^g The *fo's* and R. omit *here*. P. reads *Which I recovered have here from,* &c. ² So the *fo's*, R. and Y; the *qu's*, *Hebrew's*; the rest, *Ebro's*; a river of *Spain* particularly famous for tempering steel. P.

^h What is in *italic* is omitted in the *1st q^c.*

ACT V. SCENE IX.

177

Gra. [*within.*] If thou attempt it, it will cost thee dear;
Thou hast no weapon, and perforce must suffer.

Oth. Look in upon me then, and speak ^m with me,
Or, naked as I am, I will assault thee.

Re-enter Gratiano.

Gra. What is the matter?

Oth. ⁿ Behold, I have a weapon:
A better never did itself sustain
Upon a soldier's thigh. I have seen the day,
That with this little arm, and this good sword,
I have made my way through more impediments
Than twenty times ^o your stop. But, oh vain boast!
Who can controul his fate? 'tis not so now.

^p *Be not afraid, though you do see me weapon'd;*

Here is my journey's end, here is my butt,

^q *The very sea-mark of my utmost sail.*

Do you go back dismay'd? 'tis a lost fear:

Man but a rush against Othello's breast,

And he retires. Where should Othello go?

^r *Now—how dost thou look now? oh ill-star'd wench!*

Pale as thy smock! When we shall meet at 'count,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl,
Even like thy chastity. O ^s cursed slave!

^m The qu's, *to for with.*

ⁿ q.

^p So all before P; he and till after, except C. *Lo for Behold.*

^q The fo's, R. P. and H. *And for The.*

^r The 1st q. and two last fo's, *you for your.*

^s The 2d q. omits *Now.*

^t The fo's, R. and C. read *cursed*

^u What is in italic is omitted in the *twice.*

Whip me, ' ye devils,
 From the possession of this heavenly fight;
 Blow me about in winds, " roast me in sulphur,
 Wash me in steep-down gulphs of liquid fire,
 Oh *Desdemona* " , *Desdemona* ! " dead ! oh, oh, oh !

S C E N E X.

*Enter Lodovico, " Cassio led in wounded, Montano,
 Iago prisoner, with officers,*

Lod. Where is this rash and most unfortunate man ?

Oth. That 's he that was *Othello* ". Here I am.

Lod. Where is " that viper ? Bring the villain forth.

Oth. I look down towards his feet—but that's a fable
 If " that thou be'st a devil I cannot kill thee.

[*Othello wounds Iago*

Lod. " Wrench his sword from him,

Iago. I bleed, sir, but not kill'd.

Oth. I am not sorry neither : I'd have thee live ;
 For in my sense, 'tis happiness to die.

Lod. O thou, *Othello*, that " wert once so good,

t The qu's, you for ye,

u Before *roast* the two last fo's and
R. insert *and*.

v Here the fo's and *R.* insert *dead*.

x All but the qu's and 1st fo's, re-
 peat *ob* but twice.

y All but the qu's and *C.* repeat *ob*
 but *twice*.

y The qu's and *C.* *Cassio* in a cl

z Here *C.* directs, [*pointing to*
wife].

a The 1st q. *this* for *that*.

b The 1st q. omits *that*.

c The 1st q. *wring* for *wrench*

d So the qu's ; the fo's, *was*
were ; the rest, *wash*.

Fall'n in the practice of a ^c damned slave,
What shall be said to thee?

Oth. Why any thing;
An honourable murderer, if you will,
For nought ^e did I in hate, but all in honour.

Lod. This wretch hath part confest his villainy.
Did you and he consent in *Cassio's* death?

Oth. Ay.

Caf. Dear General, ^b I did never give you cause.

Oth. I do believe it, and I ask your pardon.
Will you, I pray, demand that demy-devil,
Why he hath thus ensnar'd my soul and body?

Iago. Demand me nothing. What you know, you know.
From this time forth I never will speak word.

Lod. What, not to pray?

Gra. Torments will ope your lips.

Oth. Well, thou dost best.

Lod. Sir, you shall understand what hath befall'n,
Which, as I think, you know ^f not. Here is a letter,
Found in the pocket of the slain *Roderigo*,
And here another; ^g the one of them imports
The death of *Cassio* to be undertook
By *Roderigo*.

Oth. O villain!
Most heathenish and most gross!

^c So the qu's; the rest, *curfed for damned.*

^e So the qu's; the rest, *I did for did I.*

^b So the qu's; the rest, *I never goes you, &c.*

^f *J.* omits *not.*

^g So all before *P*; he and all after, except *C.* omit *the.*

Lod.

Lod. Now here 's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this damned villain,
But that, belike, *Iago* in the nick
Came in and satisfied him.

Oth. O the pernicious caittiff!
How came you, *Cassio*, by a handkerchief
That was my wife's?

Cas. I found it in my chamber;
And he himself confess' it; but even now,
That there he dropt it for a special purpose,
Which wrought to his desire.

Oth. O fool, fool, fool!

Cas. There is, besides, in *Roderigo's* letter,
How he 's upbraids *Iago*, that he made him
Brave me upon the watch; whereon it came
That I was cast. And even ' but now he 's spake,
After long seeming dead, *Iago* hurt him,
Iago set him on.

Lod. You must forsake this room, and go with us;
Your power and your command is taken off,
And *Cassio* rules in *Cyprus*. ' For this slave,
If there be any cunning cruelty,
That can torment him much, and hold him long,

¹ So the 1st q; the rest, *interim* for
wick.

² So the qu's and C; the rest, *then*
for *the*.

³ So the qu's; the rest, *that* for *a*.

⁴ C. omits it.

⁵ The 1st q. omits *but*.

⁶ The 2d q. *obedient*.

⁷ So all before E; he and all others,
except C, omit *but*.

⁸ The 2d q. *spake*.

⁹ The 3d q. *For* for *For*.

It shall be his. You shall close prisoner rest,
Till that the nature of your fault be known
To the *Venetian* state. Come, bring ^a him away.

Oth. Soft you; a word or two, ^a before you go.
I have done the state some service, and they know ^b 't;
No more of that. I pray you, in your letters,
When you shall these unlucky deeds relate,
^c Speak of them as they are; nothing extenuate,
Nor set down ought in malice. Then ^d must you speak
Of one that lov'd not wisely, but too well;
Of one not easily jealous, but being wrought,
Perplex in the extrem; of one whose hand,
Like the base ^e *Indian*, threw a pearl away
Richer than all his tribe; of one, whose ^f subdu'd eyes,
Albeit unused to the melting mood,
Dropt tears as fast as the *Arabian* trees
Their ^g medicinal ^h gum. Set you down this,
And say besides, that in *Stepps* once,
Where a malignant and a ⁱ turban'd *Turk*
Beat a *Venetian*, and traduc'd the state,

^a So the qu's; the rest omit *him*.

^b The 1st q. omits *before you go*.

^c So the 1st q; the rest, *Speak of me as I am, &c.*

^d The 2d q. *you must for must you*.

^e So the qu's and three 1st fo's, *R.* and *P.*; the 1st *f.* *H.* and *J.* *Judean*; *T.* and *W.* *Indian*; and they suppose *Shakespeare* to allude to the story of *Esther* and *Marianna*. *Vide Heath* in loc. Upon suppos'd to read *Egyptian*, allu-

sing to the *Ethiopian* sumnace of *Hesperides*; where *Thyamis* an *Egyptian* robber fell in love with *Charikles*; stung with jealousy, and despairing to enjoy her himself, he resolves to murder her, &c.

^f *P. T. H.* and *W.* omit *subdu'd*.

^g The fo's and *C.* *medicinal*.

^h *J.* *gums*.

ⁱ The 2d's, *Turban'd Turk*.

I took by ° th' throat the circumcised dog,
And smote him thus.

[Stabs himself.]

Led. O bloody period!

Gra. All ° that °s spoke is marr'd.

Oth. I kist thee ere I kill'd thee °. No way but this,
Killing myself, to die upon a kist.

[Dies.]

Caf. This did I fear, but thought he had no weapon;
For he was of great heart.

Led. O Spartan dog!

[To Iago]

More fell than anguish, hunger, or the sea!

Look on the ° tragick ° loading of this bed;

This is thy work; the object, poisons fight—

Let it be hid. *Gratians*, keep the house,

And seize upon the fortunes of the Moor,

For they succeed to you. To you, Lord Governour,

Remains the censure of this hellish villain,

The time, the place, the torture, oh enforce it.

Myself will straight aboard; and to the state

This heavy act, with heavy heart, relate.

[Exeunt.]

° C. omits °s.

° So the qu's and C; the rest, *that is*,
and.

° Here C. directs [*throwing himself by*
his wife].

° The 2d q. *sargicks*;

° The qu's, *ledging*.

Almost, if not intirely, throughout
the whole play, the 1st q. reads *bonds*
kercher for *bandkerchief*, *ba* for *howe*,
bds for *baird*, *does* for *doth*.

F I N I S.



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JM



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20







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